CU

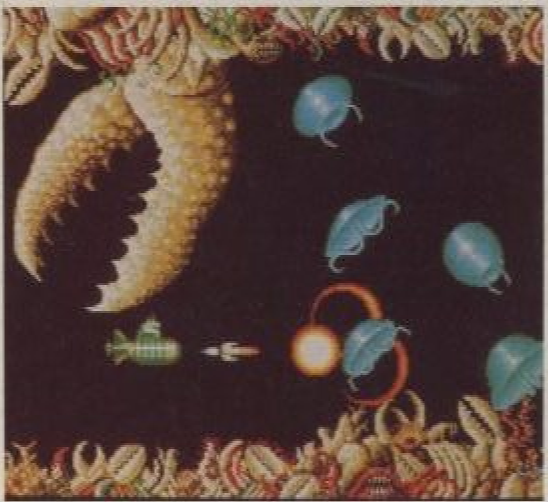
COMMODORE USER

AMIGA · 64

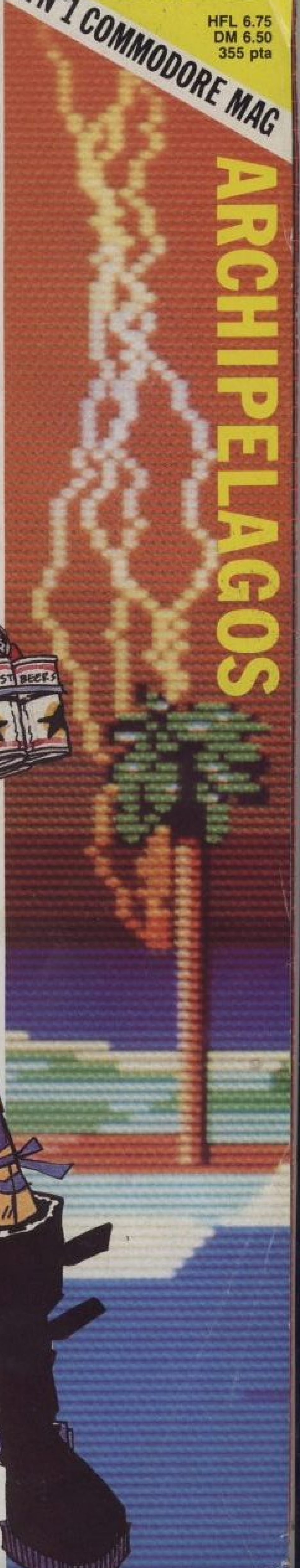
JUNE 1989
AN EMAP PUBLICATION

£1.20
HFL 6.75
DM 6.50
355 pta

THE N°1 COMMODORE MAG



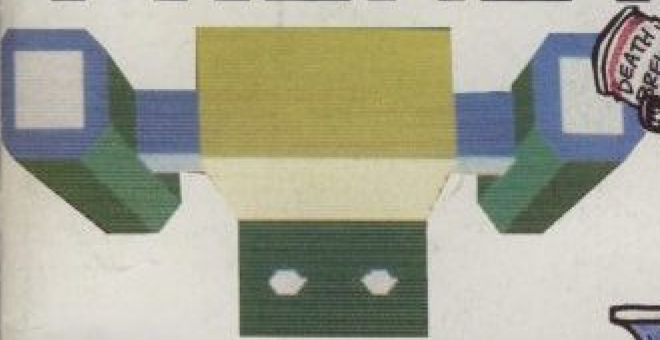
BLOOD MONEY



ARCHIPELAGOS

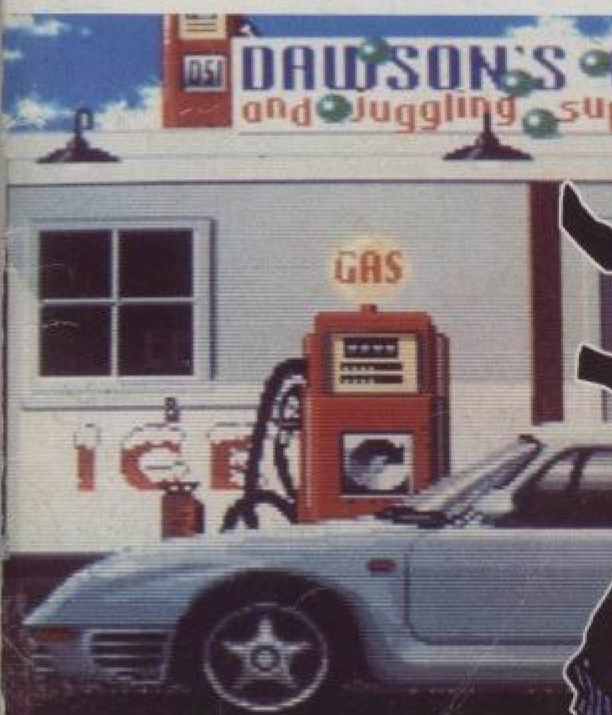
COMICS FRENZY





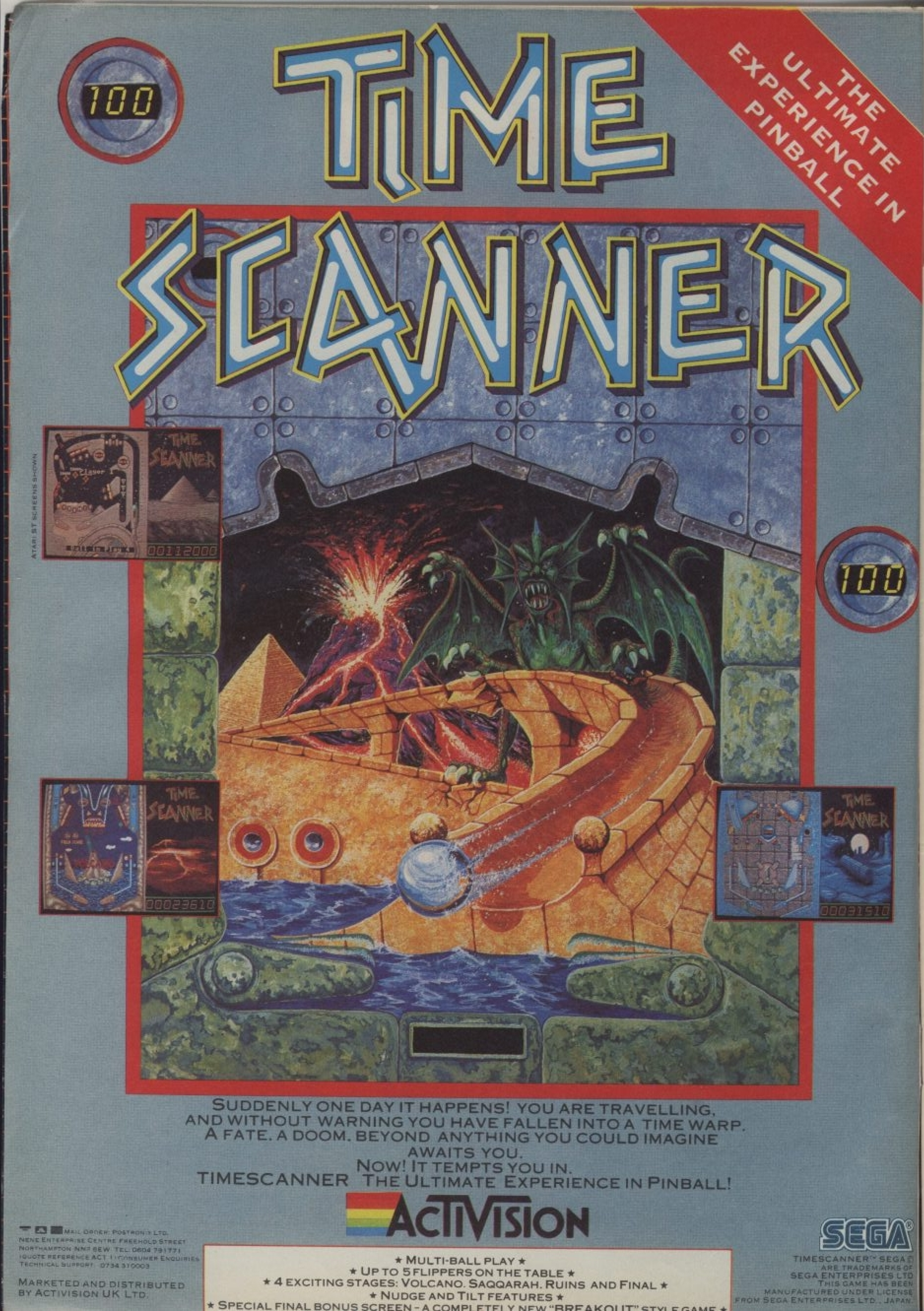
VOYAGER

TEST DRIVE II



ON THE ROAD AGAIN


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COMMODORE USER – "As conversions go this still takes some beating – literally and metaphorically."
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ARKANOID
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FLYING SHARK
COMPUTER WITH THE AMSTRAD CPC – "This is an excellent game."
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ARKANOID REVENGE OF DOH
AMTIX – "Excellent – can't fault it. A future number one."
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CU JUNE CONTENTS

SPECIALS

13 WISH YOU WERE HERE

Budding Judith Chalmers among you will have noticed the tremendously pretty postcards attached to the front cover. Sending one to us might win you some free software. . . .



90 COMIC RELIEF

Mark Heley takes some time out to put up his feet and catch up on the latest comic masterpieces. Come to think of it he always does that.



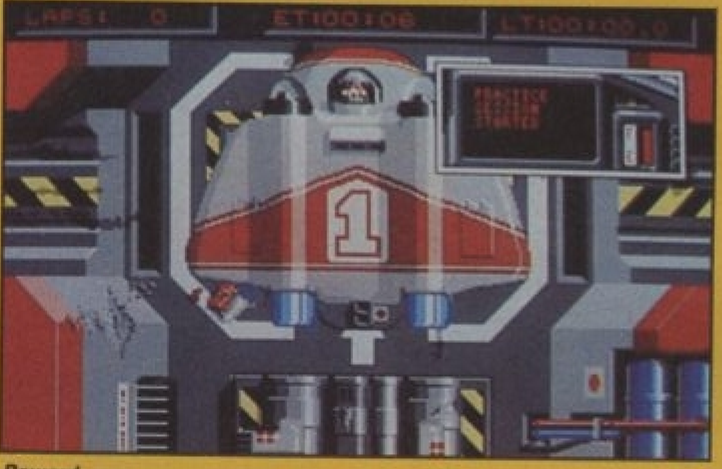
104 OUTER LIMITS

Another new addition to CU, a regular column of kitsch objects, gadgets and curios that might just take your fancy.

REGULARS



Test Drive II



Powerdrome

Blood Money





Voyager

REVIEWS

Battletech



Editor — Mike Pattenden; Staff Writer — Mark Heley; Deputy Editor — Steve James; Art Editor — Elaine Bishop; Advertising Manager — Nigel Taylor; Dep Ad Manager — Tom Glenister; Classified/Copy Control — Mark Patterson; Publisher — Clive Pembridge; Editorial/Advertising — 01-251 6222;

Distribution — EMAP Frontline Limited, Park House, 117 Park Road, Peterborough PE1 2TR Tel: 0733 555161; Back Issues — PO Box 500, Leicester, LE99 0AA; Subscriptions — PO Box 500, Leicester LE99 0AA Tel: 0858 410510; Annual Subs. (UK) £17.99; Europe — £29; World — £50.

Registered Offices: Priory Court 30-32 Farringdon Lane, London EC1R 3AU. ISS 0265-721X.

Cover illustration: Jamie Hewlett

72,892
July-Dec 1988

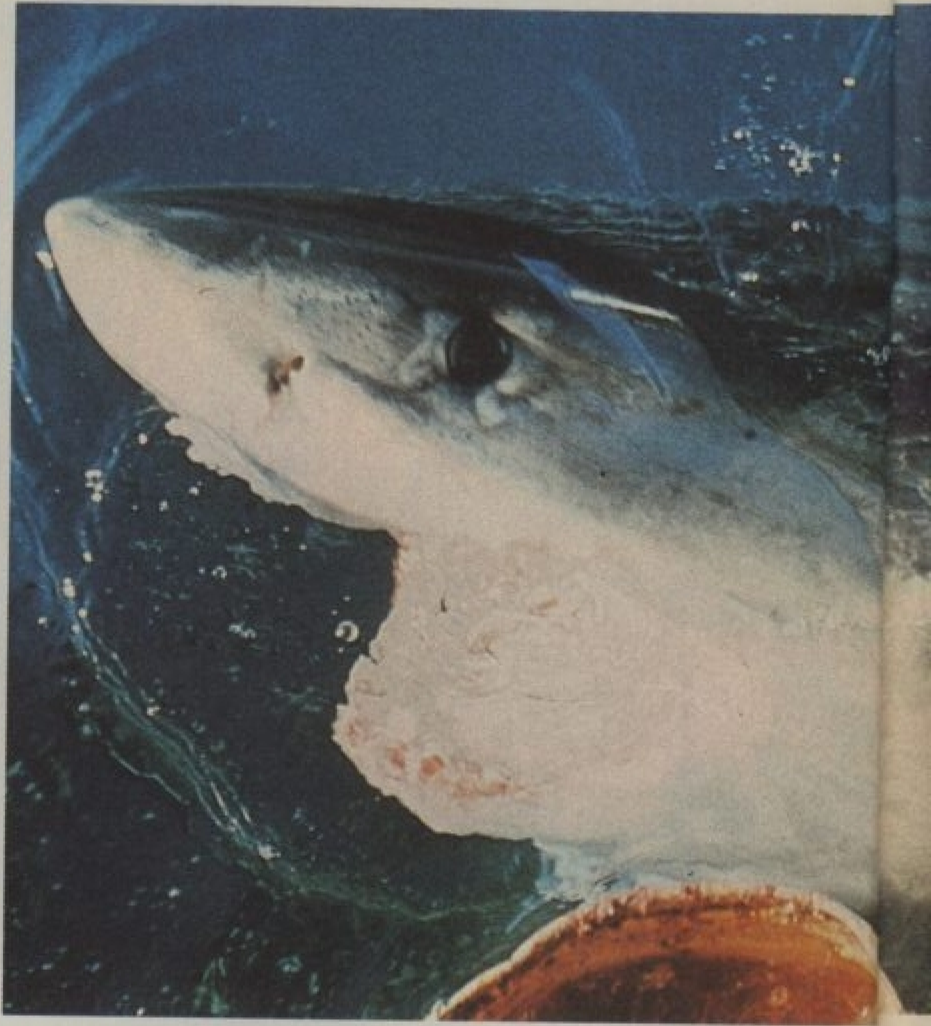
ABC

BUZZ

WILLY'S WET



Now here's a sport that hasn't been simulated before — windsurfing. Gainstar's *Windsurf Willy* puts an end to all that. The aim is to manipulate the board through the waves doing a variety of acrobatic moves and impressing the judges. If that wasn't enough you also have to avoid the obstacles and boats that litter the course and worst of all . . . there's always the possibility of a shark attack. Speaking of which . . .



EATEN ALIVE

Just when you thought it was safe to go back into the softshop.... New software label Screen 7 bring you *Jaws* — the game. First, before you can destroy the great white menace you have to retrieve your weapons from the sea bed, where they have been left by a fierce storm. The idea is to dive into the an ocean teeming with hostile life and unseen dangers and pick up the harpoons etc. Sounds downright foolhardy to us, but it should make for a fair game. The game should be out soon on both formats, but we're still waiting for someone to make the game that shows the shark's point of view.

WW III



Empire, already busy with their Gazza license, are also taking on an adaption of the US No. 1 bestseller, *Team Yankee*. The novel, by Harold Coyle, charts the progress of an American mechanised infantry division as they take on the Soviet bloc at the start of the Third World War. Glasnost it ain't, but the ultimate in sophisticated weaponry is on show with the Americans taking on the Russian T-72's with their M-1 tanks.

"We'll be reproducing the exact battles fought in the book with full 3-D contour maps of the battlegrounds. From this aspect the game will be absolutely accurate, but we'll also be concentrating on making the tank as easy to operate as possible. We'll leave detailed controls to the likes of Microprose" claimed David Pringle, the programmer in charge of production.

Team Yankee looks set to be one of the biggest books of the year over here as well and thanks to Star, its UK paperback publisher, we have five copies of the book to give away. Look out also for the graphic novel which is only available on import at the moment and the bookcase war game from the Games Designer's Workshop. Thanks to the Virgin Games Centre, we also have one of these luxurious items to give to the first person to answer this question. Which company recently won an order from the British army to make their tanks? Answers to Buzz, c/o CU.





WICKED

"Evil has penetrated the 12 constellations of the universe through portals of destruction". Well that was a bit careless, leaving the door open like that wasn't it? Never mind the great (but obviously very forgetful) *Sun God, Lord Of Light, Pharoah of Phosphorescence* etc. etc. has called you up to do battle with 'incredible beasts'. With a mixture of original gameplay, arcade excitement and tactical challenge, Electric Dreams' new game is guaranteed to bring a little light into everybody's life.





KULT

Set after the apocalypse, Exxos' new graphic adventure is subtitled 'The Temple Of Flying Saucers'. You are one of the mutant children (a sort of a cross between Tony Dillon and a newt) whose psychic powers have made you a prime choice for the slave armies of Zorq. You, of course have to stop Zorq's unsavoury plans for world domination, but first you have to escape from the temple. Complex puzzles, breathless action and novel communication they promise. Out on the Amiga any moment.

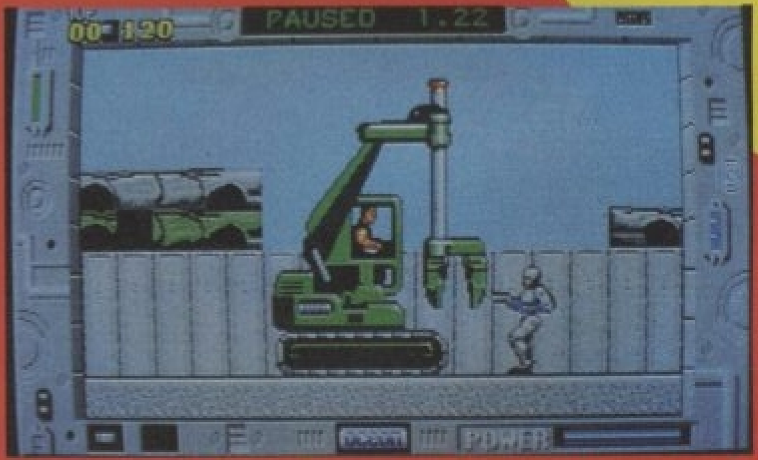
FUTURE MOVES

Forgotten Worlds team, Arc, have a brand new project to get their teeth into. US Gold have signed up the license for the brand new arcade game *Crackdown*. Look out for it in your arcade this month. The game is a *Gauntlet* style two-player game set in a huge futuristic city. Intricate maps are displayed at the top of the screen and you have to use them to navigate your path through the complex, planting and setting off bombs as you go along.

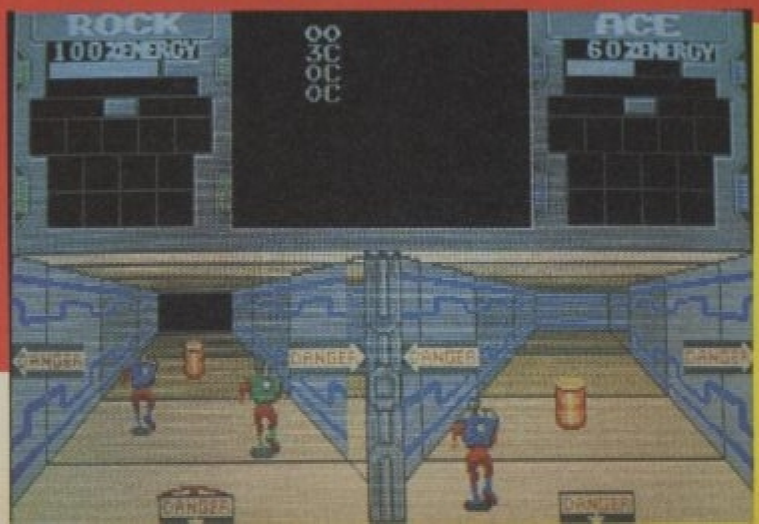
It's going to be a challenge to transfer *Crackdown*'s highly detailed small scale graphics to all formats but Arc are confident they can do a good job. Make sure you get plenty of blasts in on the cabinet through, it won't be ready until next year.

ROBOCOP

You have 20 seconds to comply ... Ocean finally have *Robocop* on the Amiga ... you have 15 seconds to comply ... the graphics are looking pretty tasty ... you have five seconds to comply ... a larger screen and even better gameplay ... I am now authorised to tell you it'll be out dead soon and reviewed next month. Thank you for your co-operation.

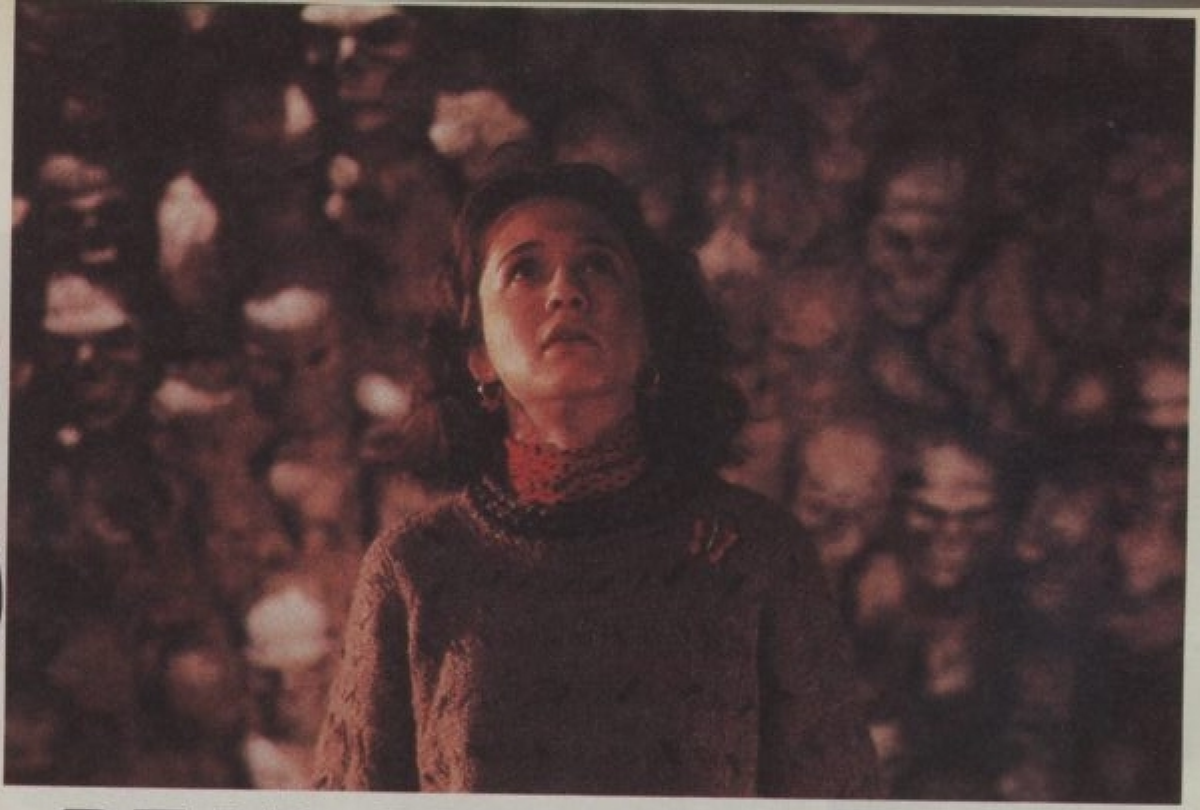


XYBOTS



The Atari split screen arcade game is now imminent. Work your way through the maze with your partner, using transporters for getting from one level to another, pick up coins, super weapons and energy pods *en route*, but make sure you have the necessary keys to complete your mission. Just like *Vindicators*, you can spend your bonuses on some extra hardcore hardware. Very soon on both 64 and Amiga. Another release from the Tengen label.

BUZZ

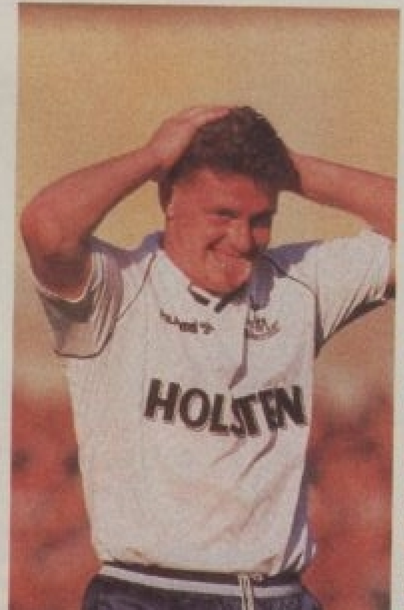


DEAD AHEAD

Ocean have signed up the license to Clive Barker's new film, 'Nightbreed'. The film is still in production at Pinewood studios and so the game could well be ready for simultaneous release.

Barker's first film as a writer/director since 'Hellraiser', 'Nightbreed' promises to contain some of cinema's most exotic and terrifying creatures ever. The film is set in Midian, the legendary city where all sins are forgotten. Boone, who is on the run for murder, is forced there as a last attempt at refuge. Here he transforms into one of the Nightbreed and has to come to term with his life amongst the living-dead shape changers of the necropolis. The film also has the first feature length dramatic debut of David Cronenberg, who plays a psychiatrist. A symbolic meeting in the horror world between Clive and the man responsible for 'The Fly'. The film will be released in America in August and the game, on all formats, shortly after.

PAUL GASCOIGNE SIGNS TO DIGITAL



Gazza has just become the latest footballer to lend his game to a footie simulation. Empire's Oxford Digital team are currently working on the game. Rumours are completely unfounded that this will be the first one-a-side football game and Oxford intend to create the best animated little footballers seen yet, with around 40-50 frames of animation going into each sprite.

"Because it's Paul Gascoigne that's endorsing it, there'll be a slight Spurs bias to the game and we'll be working hard to recreate his famous set-pieces. For fans of other teams, however, they'll be a complete library of every team in the football league, from which you'll be able to choose the strip of the team you want."

Paul Gascoigne's Soccer will be ready for the start of the new season and Oxford's programmers will be keeping a watch on Gazza's waistline to make sure they get the detail right.

MICROPROSE BUY TELECOMSOFT

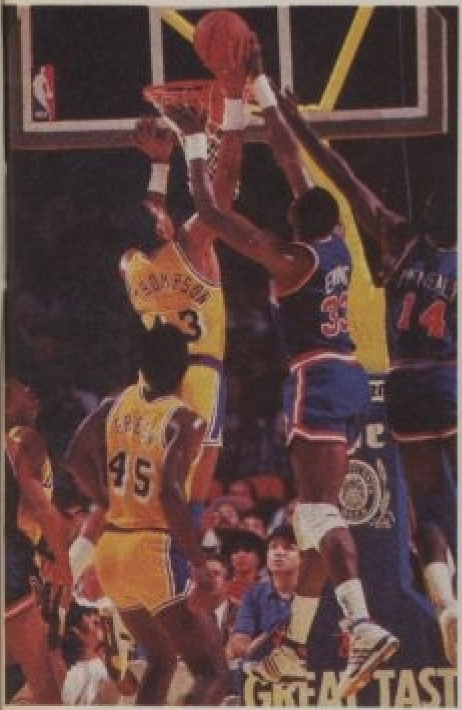
The new owners of Telecomsoft are Microprose. Against industry speculation that the purchasers would come from outside the industry, Microprose stepped in to make the combined companies around the second or third biggest software publisher in Europe.

"Rainbird, Firebird and Silverbird will all remain in existence as labels." We were told by Stuart Bell, Managing Director of Microprose. "We bought Telecomsoft because we wanted to expand our appeal to the market of more casual gamers. Though our Microprose titles have been very successful for us, we feel their detail and complexity intimidated some people. Telecomsoft produce great games that cater for exactly that market."

Telecomsoft's London headquarters will be kept, along with many of their staff, but Microprose hope to "bring our particular style and character to our new acquisition".

This means, at least for the immediate future that classic Firebird titles like *Elite* will still be readily available, though distribution problems at the moment are making their appearance on software shelves sporadic. All forthcoming titles are scheduled to appear under the new management.

"We did think about selling some titles like *P-47* and *Mr. Heli*, but I took a second look at them and I think they're so good that we'll definitely be going ahead with them, as well as all the other games that are in development like *Bubble Bobble 2*," said Bell.



TV SPORTS ADDITION

The latest instalment in Cinemaware's TV Sports series is scheduled to hit your screens this summer. The programming is nearly complete and *TV Sports Basketball* is looking as good as its illustrious predecessor. Like *TV Sports Football*, *Basketball* will have a large number of elaborate tactical moves to choose from. The view will be sideways on, showing the height of each player, so you can save the tallest for shooting duties.

The commentator and TV transmission will also be part of the package and there will be a league system if you want to run a campaign. Future simulations in the series include Tennis, planned for next year. Boxing and that most American of all sports, Baseball.

BERNARD MATTHEWS

The review of a computer game *Cybernoid II* (Commodore User, April 1989) was illustrated by a picture of the game. The caption to the picture made a reference to Bernard Matthews' Turkey Slices.

We are happy to make it clear that we did not intend to suggest that Bernard Matthews' products contain inedible substances.

We apologise to Bernard Matthews PLC for any embarrassment caused.

LICENCE TO KILL

This time he's out for revenge. Terribly un-Bond-like, we know, but there you are. Domark's latest 007 conversion includes a helicopter chase, an underwater race against sharks (very popular characters this month) and a race to the border in a crop duster to stop a convoy of drug carrying petrol tankers. Action packed would be an understatement. *Licence To Kill*, from what we've seen at CU Towers, should be one tough mother. Available on all formats soon and remember, Bond's bad side is a dangerous place to be.



TIME

Set 50 years in the future, in Empire's new arcade adventure, time travel has just been invented and as the worker in a futuristic Madame Tussaud's you have to solve the problems set in the game by travelling back into time and talking to some famous characters. With over a 150 locations and dozens of characters (including Julius Caesar, Merlin and Leonardo Da Vinci), this could be one of the neatest — and largest — games of its type to appear. *Time* will be passing onto the Amiga soon and drifting towards the 64 after that.



MURDER IN VENICE



Holding the international conference in Venice was a security nightmare, but Maggie must have had one cornetto too many, because it's gone ahead anyway. An unknown terrorist group has planted a bomb and you have five hours to find it, defuse it and put the terrorists behind bars. Easy really. Your character in Cobra Soft's new game is a Bogart-like detective, but to ensure you can walk around the City of Doges undetected, *Murder In Venice* contains an elaborate make-up section for you to disguise yourself with. Out on Infogrames for the Amiga any time now.

BUZZ

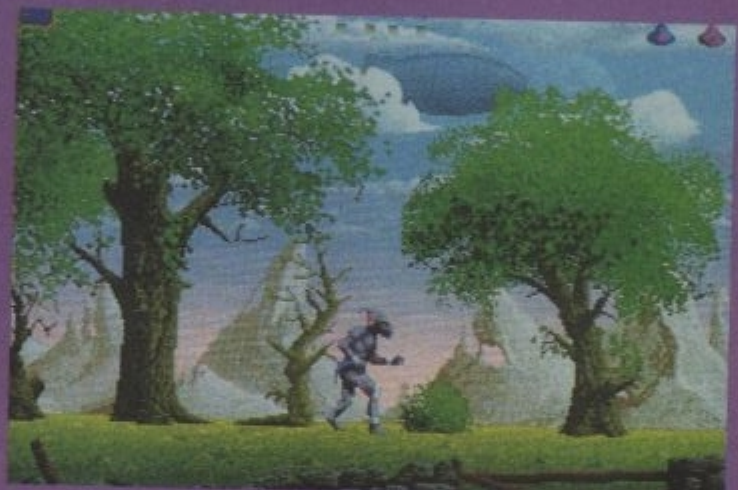


HAWKEYE

The 8-bit smash is about to arrive on the Amiga at last. The Boys Without Brains have bought themselves a mean machine and *Hawkeye* is about to go on a 16-bit rampage through 12 different levels armed with a choice of four meaty weapons. And we thought he was such a nice bloke in M*A*S*H. Thalamus' first 16-bit game should be nestling in your softshop very soon.

BEAST

Well up to Psygnosis' usual standard, *Beast* is an arcade adventure set deep in a magical forest. You are the beastie himself and your aim is to get through to the castle at the end. Programmed by Reflections, *Beast* scrolls effortlessly in all directions and features a number of natty little moves, like the flying sideways headbutt, a move you'll certainly need to dispatch some of the half screen high demons. Written especially for the Amiga, *Beast* is set for summer release.



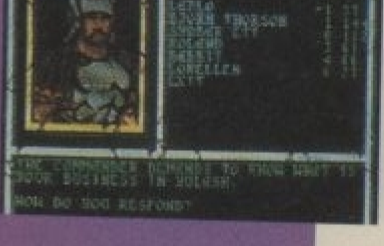
TARGHAN



Gainstar's new release looks like being another *Sword Of Sodan*. *Targhan* is a huge action adventure game which is looking quite stunning. The spiel is the usual bumpf. Up to the old castle for a rumble with the evil one. I'm sure you've heard it all before, but feast your eyes on the screen here and you'll realise this could be something to look out for. *Targhan* has 120 landscapes and over 40 characters and a gameplay Gainstar reckon is *Dungeon Master* standard. Take a quest through the dangerous labrinyths of your local shopping centre and bring back this veritable holy grail for your Amiga.

THE CURSE OF THE AZURE BONDS

SSI's follow-up to their acclaimed *Pool Of Radiance* is on its way. Enhanced and improved, there will be new levels, new spells, lots of deadly new monsters and the ability to transfer characters from *Hillsfar* and *Pool Of Radiance*. Yea verily a profligate display of software mastery if we do say so ourselves. Available for the 64 soon, but Amiga owners will have to wait until the autumn.



AQUA VENTURA



Seems as if Psygnosis are lost for words with this one. *Aquaventura* is a multi-level arcade game that moves solid objects through a 3-D playfield at phenomenal speeds. What exactly this means, we haven't got a clue, but it looks pretty don't'cha think? This could be something special, but we'll just have to wait to find out won't we? This 16-bit technology stretcher will be out soon.



Fun School 2 for Over-8s contains:

- **Build a Bridge:** Shape-fitting challenge
- **Passage of Guardians:** Enjoy anagrams
- **Unicorn:** First steps in problem solving
- **Logic Doors:** Mapping made easy
- **Souvenirs:** An introduction to travel
- **Code Boxes:** Discover binary arithmetic
- **Mystery machine:** Have fun breaking codes
- **Escape:** A final check on progress

Fun School 2 for 6 to 8 year olds contains:

- **Number train:** Calculations made enjoyable
- **Shopping:** Which shops for which products?
- **Maths Maze:** Fun improving arithmetical skills
- **Treasure Hunt:** Introduction to coordinates
- **Bounce:** Get to grips with angles
- **Packing:** Discover tesselating shapes
- **Caterpillar:** Word building challenge
- **Number jump:** Have fun practising tables

Fun School 2 for Under-6s contains:

- **Shape Snap:** Colourful shape recognition
- **Find the Mole:** Experiment with number sizes
- **Teddy Count:** Ideal introduction to numbers
- **Write a Letter:** Creative fun at the keyboard
- **Colour Train:** Play at spotting colours
- **Pick a Letter:** Word building made easy
- **Spell a Word:** Enjoy naming the pictures
- **Teddy Bears Picnic:** Move around a maze

Now children can really have fun while learning. Fun School 2, designed by a team of educationalists, is available for three age groups: Under-6s, 6-8 year olds and Over-8s. Each pack comes with eight colourful and exciting programs, a colourful button badge and detailed instructions giving educational help.

The computer itself monitors the child's progress. The skill level – initially set by parents – is automatically adjusted to suit the child's ability.

Now children can enjoy using their parents' computer while they learn at their own pace.

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BBC Micro/Electron	2239		2242		2245	
BBC B+/Master 40T		2240		2243		2249
BBC B+/Master 80T		2241		2244		2250
Atari ST		9192		9193		9194
Amiga		9842		9843		9844
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CHARTS

REVIEWERS CHOICE

Mike Pattenden: ***Archipelagos (Amiga), Golden Axe (Arcade), Junior Word Splits (64) Skweek (Amiga).***
Mark Heley: ***Skweek (Amiga), Golden Axe (Amiga), First Steps with the Mr Men (64).***
Steve James: ***Grand Monster Slam (Amiga), Skweek (Amiga), Count with Oliver (64).***
Mark Patterson: ***Golden Axe (Arcades), Battletech (Amiga), Know Your Own PSI-Q (64).***

FAVOURITE COMICS AND COMIC CHARACTERS

Mark Heley	Calvin and Hobbes, Badger, Hopie from Love and Rockets.
Mike Pattenden	Tintin, Swamp Thing, Black Orchid, Maggie
Mark Patterson	2000AD.
Gary Williams	Billy Bunter, Colonel Blimp.
Tom Glenister	Biggles, Roger Melly, The Steel Commando
Clive Pembridge	Desperate Dan, Dennis the Menace.
Steve James	Fungus the Bogeyman, Walter Softy, Buster Gonad.

ADVENTURE CHART

TM	LM		
1	4	DEFENDER OF THE CROWN	MIRRORSOFT
2	NE	TIME AND MAGIC	DATABASE
3	RE	BARDS TALE 3	ELECTRONIC ARTS
4	6	TIMES OF LORE	MICROPROSE
5	8	COLOUR OF MONEY	ALTERNATIVE
6	8	GROWING PAINS OF ADRIAN MOLE	DATABASE
7	RE	ZORK 1	ACTIVISION
8	RE	LORD OF THE RINGS	MELBOURNE HOUSE
9	RE	BARD'S TALE 1	ELECTRONIC ARTS
10	RE	TERROR MOLINAS	MELBOURNE HOUSE



AMIGA CHART

TM	LM		
1	1	F-16 FALCON	MIRRORSOFT
2	3	SUPER HANG ON	ACTIVISION
3	NE	THE KRISTAL	ADDICTIVE
4	NE	R-TYPE	ACTIVISION
5	5	LOMBARD RAC RALLY	DATABASE
6	2	TV SPORTS FOOTBALL	MIRRORSOFT
7	NE	POPULOUS	ELECTRONIC ARTS
8	NE	WIME	MELBOURNE HOUSE
9	8	GAUNTLET 2	US GOLD
10	5	DENARIS	US GOLD
11	9	OPERATION WOLF	OCEAN
12	4	SWORD OF SODAN	GAINSTAR
13	NE	SPACE HARRIER	ELITE
14	RE	ELITE	FIREBIRD
15	NE	S. DAVIS SNOOKER	CDS
16	NE	PAC-LAND	GRANDSLAM
17	NE	GALDREGON'S DOMAIN	PANDORA
18	NE	PRECIOUS METAL	OCEAN
19	NE	RUN THE GAUNTLET	OCEAN
20	NE	FUN SCHOOL 2	DATABASE/MANDARIN

C64 CHART

TM	LM		
1	1	ROBOCOP	OCEAN
2	3	EMLYN HUGHES INT. SOCCER	AUDIOGENIC
3	2	DRAGON NINJA	OCEAN
4	8	SUPER CYCLE	EPYX
5	8	TURBO SPIRIT	ENCORE
6	NE	LEAGUE CHALLENGE	ATLANTIS
7	13	WEREWOLF OF LONDON	MASTERTRONIC
8	NE	ACE 2	CASCADE
9	4	IN CROWD	OCEAN
10	5	WORLD GAMES	EPYX
11	NE	JOE BLADE 2	PLAYERS
12	6	WEC LE MANS	IMAGINE
13	11	THE DOUBLE	ALTERNATIVE
14	NE	ADVANCED PINBALL SIM	CODE MASTERS
15	10	OPERATION WOLF	OCEAN
16	NE	FOOTBALL MANAGER 2	ADDICTIVE
17	NE	GHOSTBUSTERS	MASTERCIRCLE
18	NE	GUN BOAT	ALTERNATIVE
19	9	AFTER BURNER	ACTIVISION
20	14	PRO SKI SIMULATOR	CODE MASTERS

WISH YOU WERE HERE



IT CAME FROM THE DESERT CINEMAWARE/MIRRORSOFT
Cinemaware's tribute to 50's B movies should be available on the Amiga in July. The latest in their line of interactive movies is set in the isolated town of Lizard Breath, Arizona suddenly plagued by killer ants after a meteor fall.



TERRARIUM IMAGEWORKS
All the action in Imageworks' forthcoming game is set inside the microcosmic world of a terrarium. you play a miniaturised officer in the quest to locate an imprisoned scientist.



DRAGON'S LAIR READYSOFT
The gameplay may be a letdown but Readysoft's six disk conversion of the laser disk classic was extraordinarily close sonically and graphically. Dirk never looked better.

ARCHIPELAGOS LOGOTRON
Featured heavily this issue, Logotron's latest release combines innovative gameplay with surreal graphic landscapes. Highly playable and brilliant to look at.



That way we could have a holiday. Hope you like CU's equivalent dirty postcards. They're some of the finest examples of Amiga graphics. Some of them are from unreleased titles, others from oldies but goldies that we thought merited the arty postcard treatment.

WIN £200 OF SOFTWARE!

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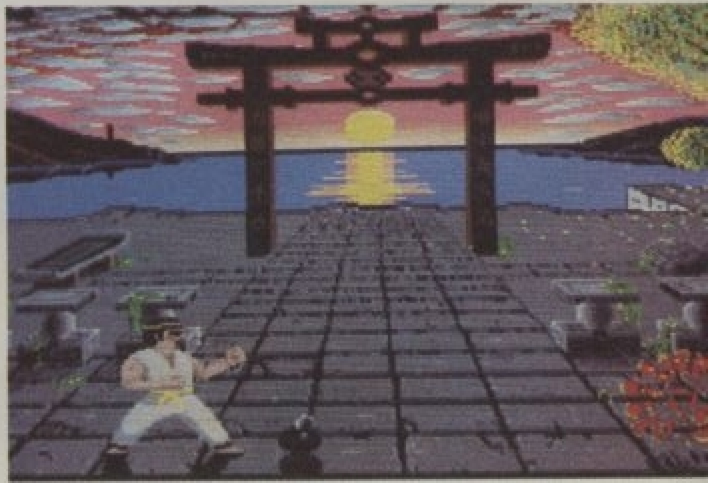
There's £200 of software up for grabs to the person who sends in one of these cards from the most exotic location from CU's offices. Just take one away with you and send it to us before the end of August. Sorry but this one's only open to British readers of the magazine for obvious reasons. Send your cards to Dirty Pictures Compo, CU, 30-32 Farringdon Lane, London EC1R 3AU, and don't forget to state which machine you own.



QUEST OF THE TIMEBIRD INFOGRAMMES
Based on the French graphic novel 'Quête Du Oiseau Du Temps'. Infogrammes' soon to be launched graphic adventure takes the reader to a fantastic world filled with witches and knights.



XENON II IMAGEWORKS
The Bitmaps' eagerly awaited sequel, due for release this Summer, promises to be of arcade quality, with a Bomb The Bass soundtrack, three layer parallax, full screen and has relief graphics of fine resolution.



IK+ ACTIVISION
Undoubtedly *the* beat 'em up for the Amiga, Archer Maclean lavished graphic and sound effects on his most famous creation. Beautiful saturated colours and great attention to detail are the hallmarks of a very playable game.

TV SPORTS FOOTBALL CINEMAWARE/MIRRORSOFT
A classic shot. Cinemaware are the benchmark for every other company in terms of quality and polish. This shot, a random sequence from the game, is typical of the effort that goes into their artwork.





PHOBIA
image works

DEMOS

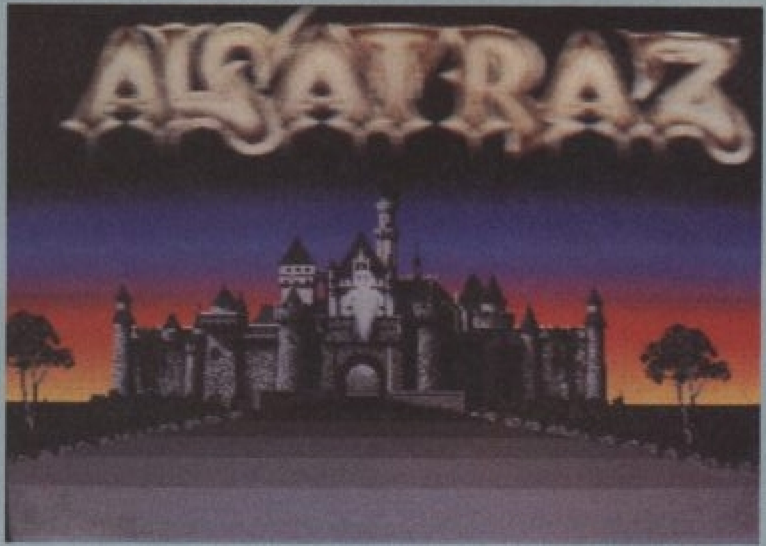
Thanks to all those that sent in demos. No 8 bit ones worth printing, so we're all Amiga this month. Tobias Richter returns with some more animations plus some smart intros this month.

Thanks as usual to Compunet, Wicked PD, Seventeen Bit and Jonesy for their input. Send your demos, 8 and 16 bit, to CU Demos, 30-32 Farringdon Lane, London EC1. And remember no scrolly messages puhrieeease! Oh, and if you can put in a pause option it really helps.

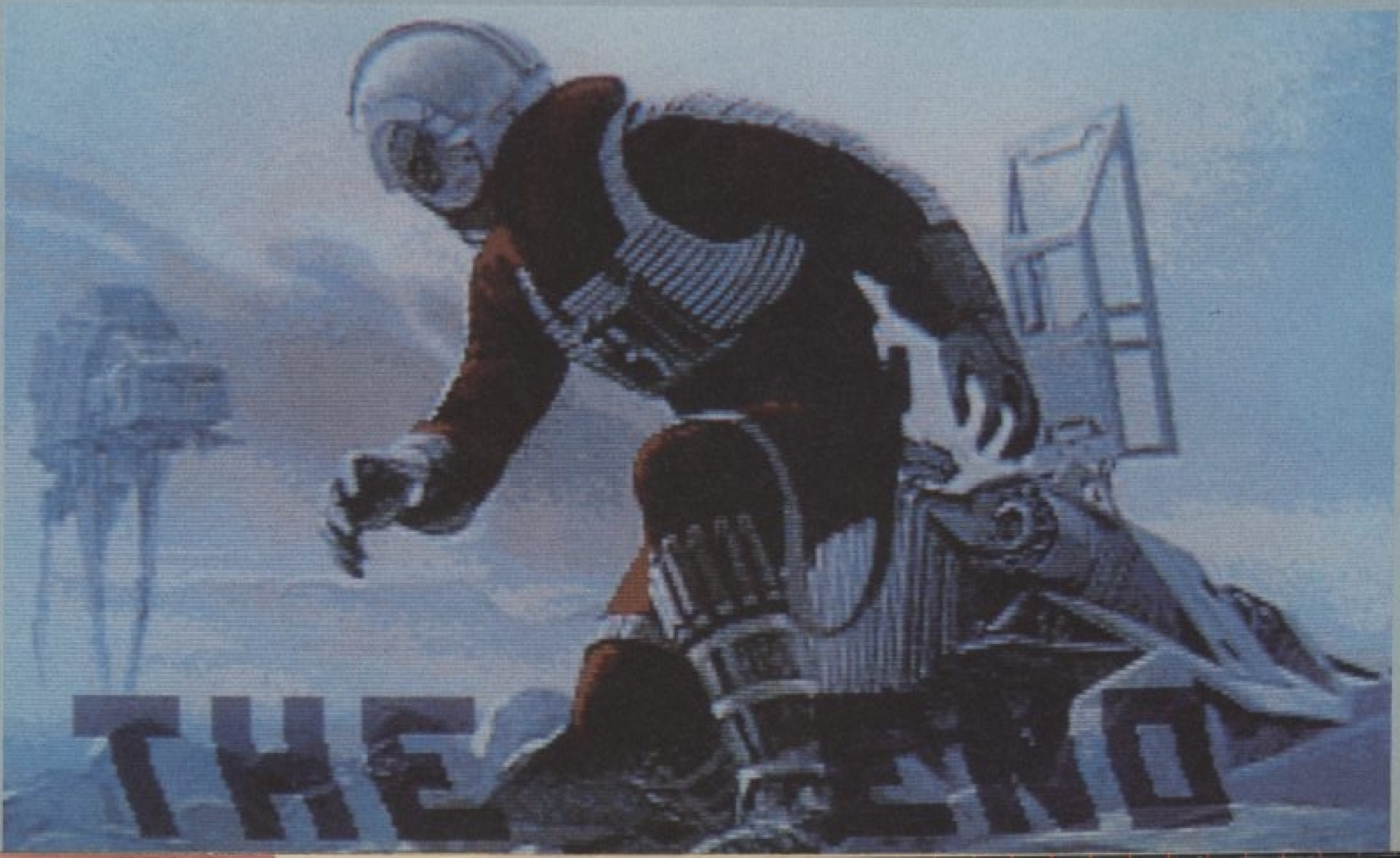
PAN II: TSK's follow to the Pan piper demo. This one features more animated music with the screen interacting with the sound. It's a bit silly but still good.



ALCATRAZ: This demo from TIN/TDK has a solid soundtrack and some nicely animated ghosts dancing in front of a castle backdrop ripped from a certain artpackage.

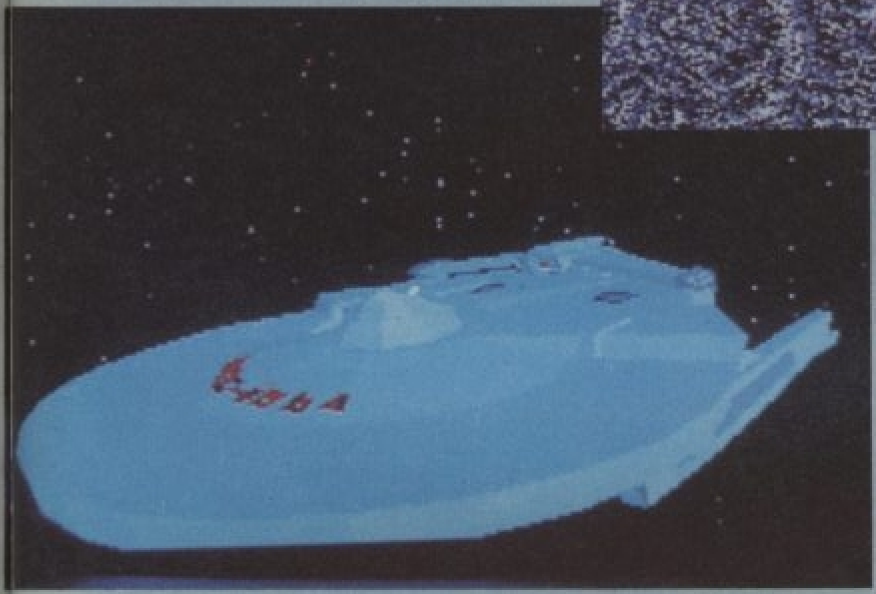


POWERDRIVE: Some reasonable sonics here, but we allowed this one on the strength of its piccy really.



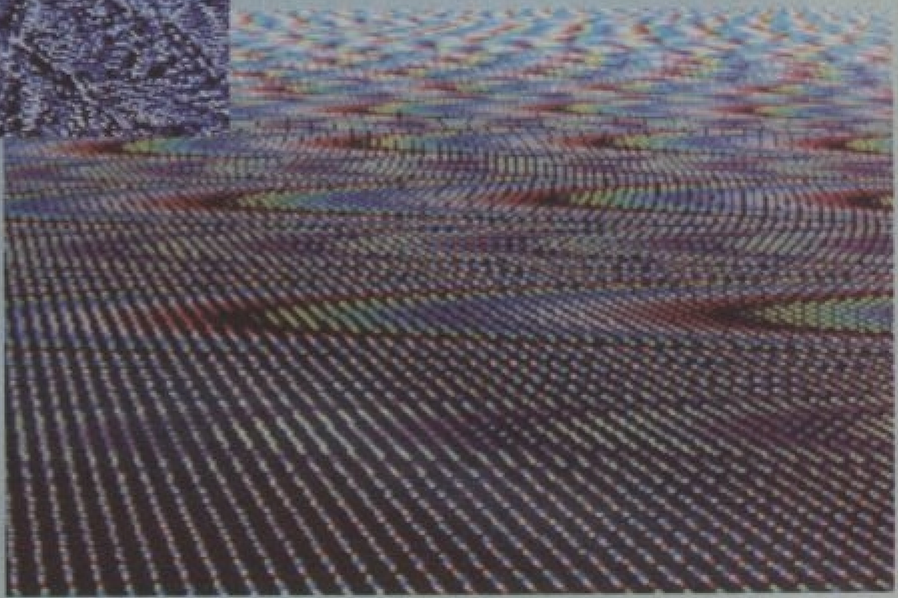
DEMOS

ELIANT: More Amiga animations from the talented Tobias Richter. his time they're based on ships from Star Wars and Star Trek. here's two disks worth — make 'em longer if you can Tobias. . . .

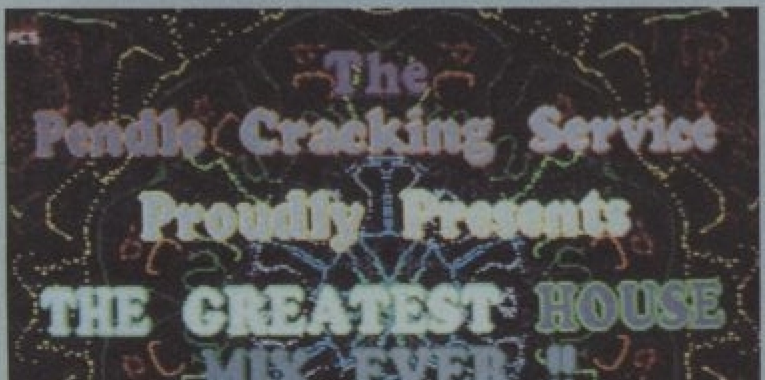


VANGELIS: Our favourite this month. An impressive tribute to electronics wiz Vangelis which features some colourful abstract effects to accompany the sound. Needs a meg.





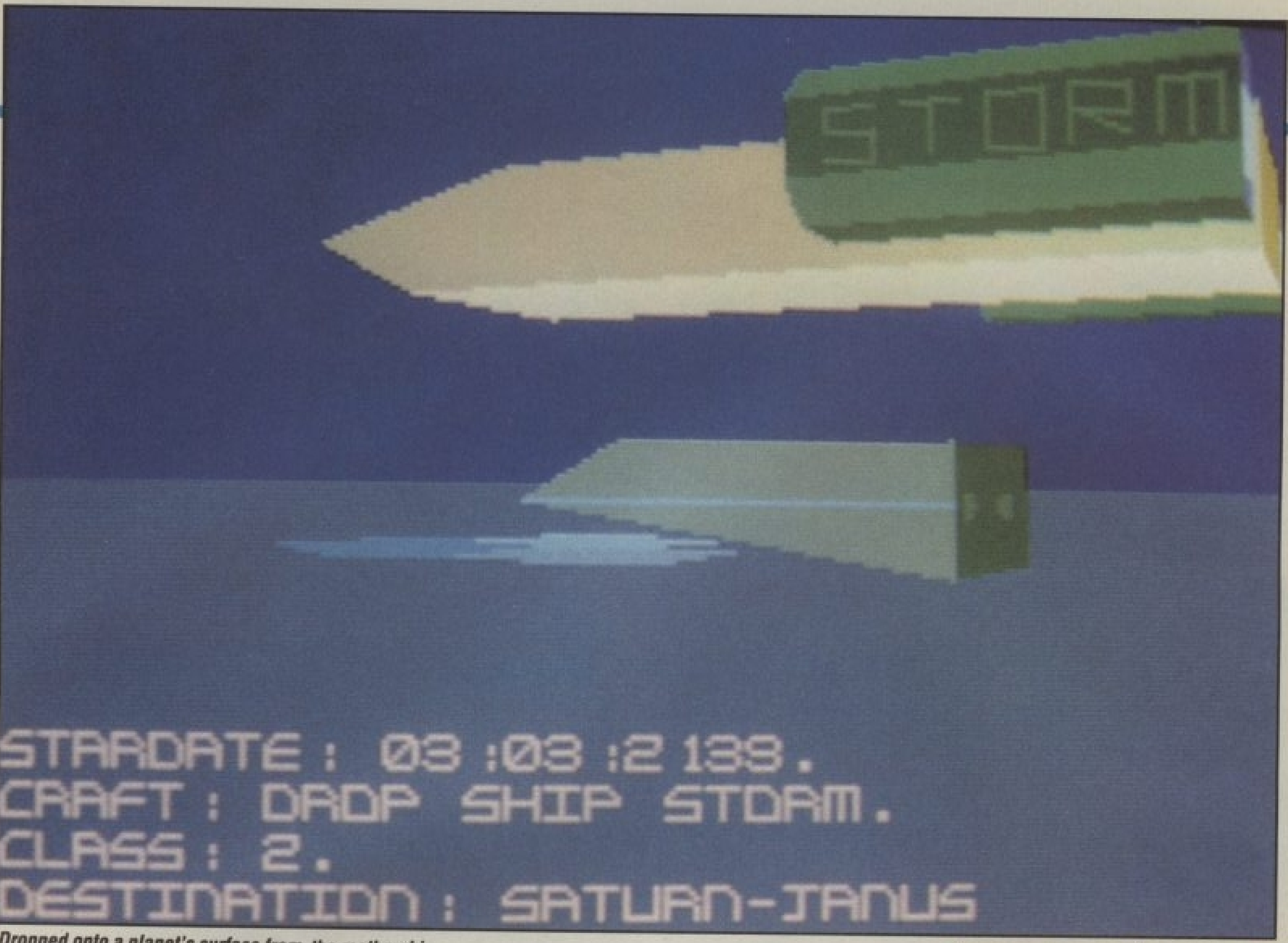
HOUSE MIX: That's all you get visually, but this nifty cut up from the PCS (Pendle Cracking Service) samples some solid UK house tracks. A bit dated sonically maybe.



MOONLIGHT: this demo features a neat reflection of the moon in water and a scrolly which dips through the liquid. The message is still crap though.



DEMOS



Dropped onto a planet's surface from the mothership.

VOYAGER

CU SCREEN STAR


You can't miss from there!

Ocean
Price: £24.99

Twelve years ago NASA launched the deep space probe Voyager II on a mission to survey the solar system and anything beyond it. Since then we've had lots of pretty colour pictures sent via its hugely expensive camera. Incidentally NASA have just realised that by using a $900 video camera they get better quality shots — that's progress for you.

In the year 2032 a scout by the name of Non, a native of the planet Roxiz finds Voyager II, takes it home, and tries selling it for scrap metal. Not surprisingly it generates a lot of interest, and it's not long before a Roxiz war party is dispatched to our solar system.

In a nutshell, the Roxiz set up a series of bases of Saturn's moons, each moon producing a higher technology weapon. It is left down to you to wipe the mat with Roxiz and save the Earth.

The game starts with a natty intro sequence showing your tank being air-dropped into the centre of a battlefield. Buildings are constructed from 3D filled polygons making up some very complex designs like radar stations, which look very impressive. Then there is the enemy.

Each enemy vehicle has its own particular trait, on level one for instance, there are twin-gunned tanks which fire rapidly, but couldn't hit the backside of a hippo. The single gun tanks on the other hand don't fire so frequently but are sickeningly accurate. All the while planes flying overhead provide a constant shadow, dropping mines to hinder your movement.

You are not completely on your own, at various times the mothership drops extra weapons pods. Not having collected too many of these



myself I'm only familiar with a few, which is not surprising as weapons are dropped in correspondance with the level you're on. Some of the more radical weapons are quite handy, for instance the atomic bomb launcher, or a multiple laser. Around about level three you collect a handy sprocket which allows your tank to fly, not to mention other wazzo, interfacable widgets.

Remote cameras can also be dropped. Equipped with short range lasers they can be used for blowing away the enemy. A few strategically placed cameras can give quite a wide angle of fire allowing you to pick off the last few aliens when you've nearly completed the level.

Voyager sounds predominantly like a strategy game, but if I told you that you need to blast eighty aliens to progress to the next level you'd be right to say it's a shoot-'em-up. I don't know if you can remember that old tank game with the twin controllers that resided in the arcades four or five years ago, but if you do you'll quite easily spot where the basic idea for *Voyager* came from.

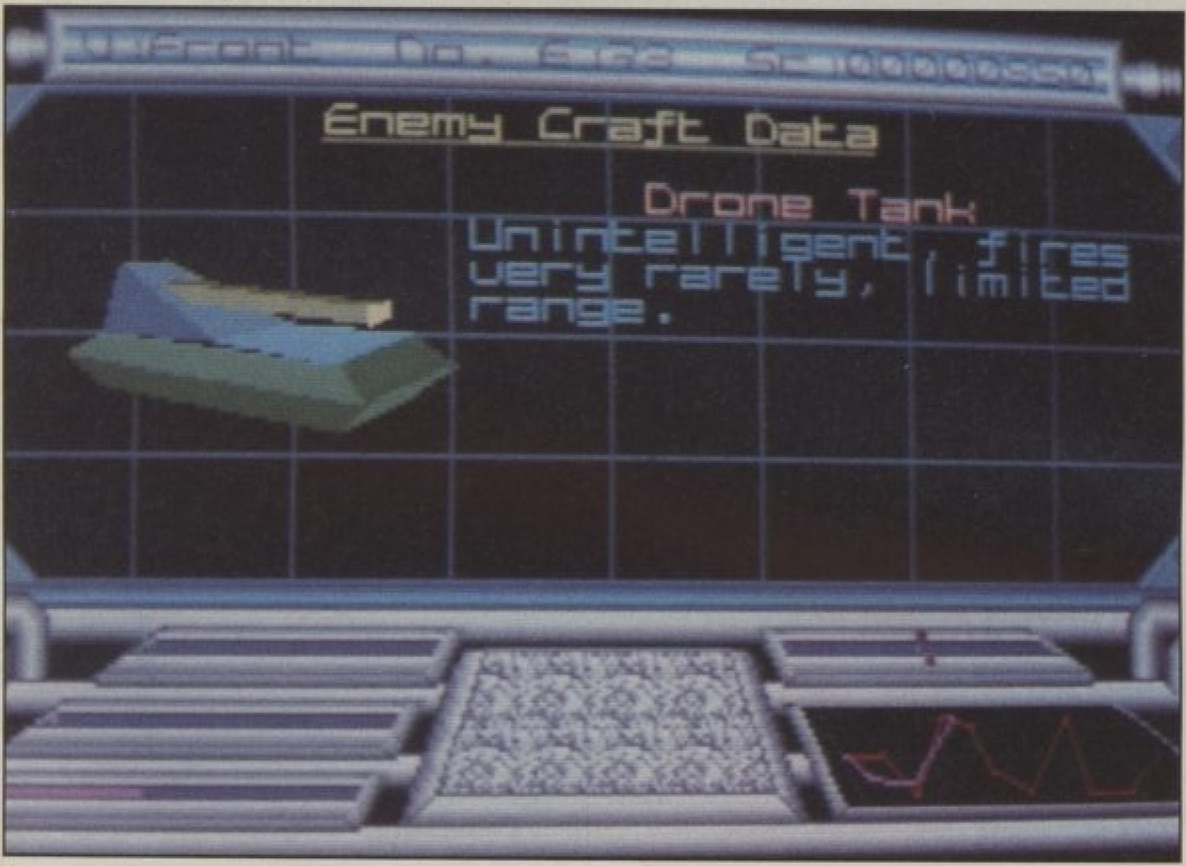
It is nice to find a moderately complex shoot-'em-up that's so easy to get into, even though there's 25 or so different keys that come into play. The graphics are really neat to begin with — as you trash tanks left, right and indeed centre, girders crash around you, but perhaps an external view and more background would have made it look more polished.

There's no excuse not to pump up the volume either, the sound effects are really good, especially on the later levels which have more enemies and better weapons. It all melds together into a great technical package.

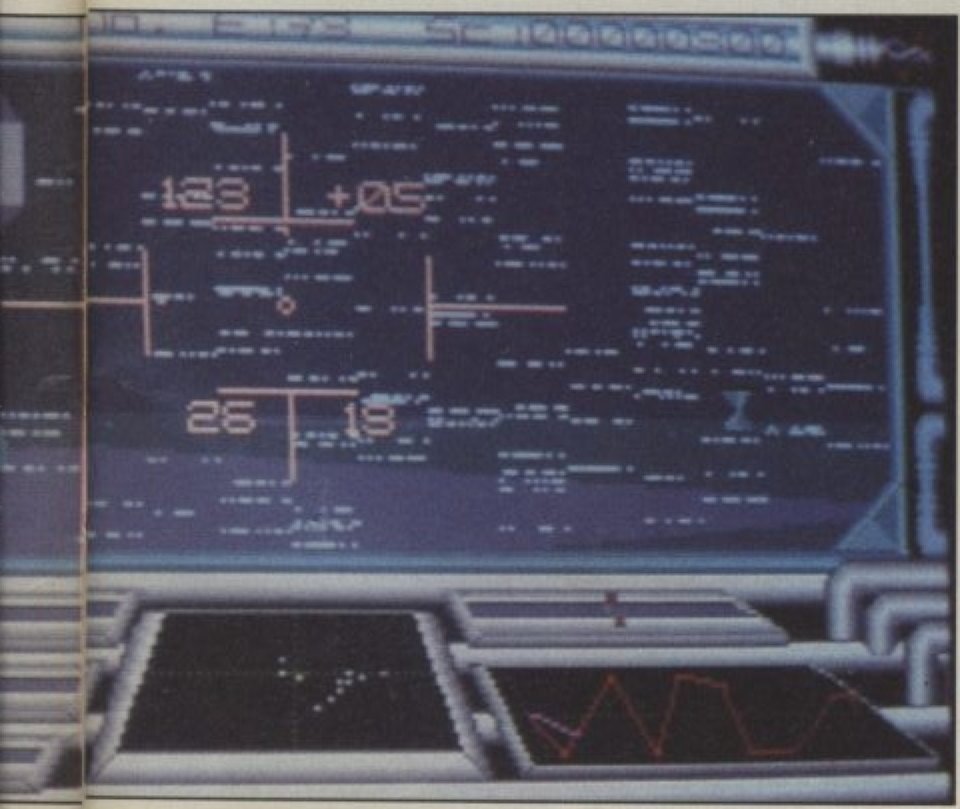
But does it give you your money's worth? Well I'm playing it, and playing it a lot, and so should you. A touch conservative, but nevertheless a hi-tech romp that deserves to do well.

Mark Patterson

Doesn't fire that rarely and is pretty accurate.



That fuzzing is the sign that you've taken a hit.



A camera view of your carrier.



SOUND	**82%**
GRAPHICS	**88%**
PLAYABILITY	**87%**
LASTABILITY	**85%**

85%

MAYDAY SQUAD



Attenshun!



Truly they were the sons of God.

Na na na na nuclear rocket, got a ticket gonna put me on it. Good morning Vietnam, some hot noos' just in, the so called Red Legion have assaulted the Lutonian embassy. As far as we know everybody is off the premises apart from the ambassador's daughter who is believed to be hiding somewhere in the building. We'll keep you posted with further details, when it happens, as it happens . . .

In a crisis situation like this only one thing can be done — send for the Mayday squad. The Mayday squad by the way are an elite team of the United Nations top anti-terrorist personnel, trained to deal with almost any situation.

Choose the three members from a group of nine, one being a leader and weapons expert, the second trained with explosives, the third is the comms expert of the party, and should be able to pick locks, use computers, search rooms and more besides.

Slowly your team descend into a deserted embassy corridor, one route is the exit, the other is a locked door. 'Can't hear anything on the other side', comes the report from the blonde comms woman. "OK team, let's be subtle about this." A volley of machinegun fire soon reduces the door to so many matches. The squad advance, waiting on the other side are two subversives who open fire without question. Quickly the explosives 'jock' introduces the room to a grenade and out go the terrorists, the lights, the doors and most of the walls.

Later on in the mission the squad find unknown hostages who are usually of some benefit to the party, not to mention other enemy soldiers and their booby traps.

Mayday Squad is played from a first player perspective with you watching the action over the shoulders of your team. All movement, combat and actions are controlled via a cursor and icons.

The lasting appeal of *Mayday Squad* should be a lot longer than it is, as it stands the game is a bit drawn out due to the lack of variety in the building. It would take a fairly skilled mapper a matter of hours to have the entire game clocked and on paper.

The graphics are marginally above average, spiced up somewhat with some gore at times. For example, blood sprays everywhere if you blow a civilian away. My only complaint here being that the cursor is too slow to have the desired effect during combat.

A moderately good game which leaves you wondering if it couldn't have been a great one.

Mark Patterson

Tynesoft
Price: £19.95

• C64

PRICE: £9.95 cass £14.95 disk

The 64 version should be on the shelves much the same time as the Amiga version.

Apart from the graphics being a tad on the dull side, most of the 'nice' gore effects have been axed too, which significantly detracts from the game's atmosphere, though it does play faster.

Even for the 8 bit machine *Mayday Squad* fails where a good programming team could have created a classic.

GRAPHICS:	57%
SOUND:	51%
TOUGHNESS:	61%
ENDURANCE:	53%
OVERALL:	53%

SOUND	58%
GRAPHICS	78%
PLAYABILITY	64%
LASTABILITY	62%

60%

CRAZY CARS II

The follow up to the best-selling (but highly overrated) *Crazy Cars* is imaginatively called *Crazy Cars II*. This time you're at the wheel of a Ferrari F40 and in a race against time to smash a stolen car racket. It won't be easy however — the people running the racket are corrupt cops.

In your quest you will tear across four states of America at speeds high enough to arouse the attention of honest and corrupt policemen alike. You must plan your route from start to finish using the maps which show actual American roads. Make use of slip roads and short cuts to beat the time limit.

To help you, your Ferrari has a built-in radar which warns of approaching police cars and road blocks.

The graphics in *Crazy Cars II* are of an unusually high standard for a racing game. The vehicles are large, crisply defined and well-animated (especially the 360 degree spin). The roadside graphics are not very varied but they do move very smoothly indeed. Likewise, there is very little variety in the vehicles, only the Ferrari and the police cars are ever seen.



Steer round the oil drums.


Outta my way.

The sound, like the graphics, is good but unvaried; police sirens, engine noises, but little else.

Crazy Cars II is set apart from other games of it's type by the addition of route planning, although *Outrun* gave a choice of route it was nowhere near as varied.

Although the game is well put together and is backed up by some nice graphics, it suffers the same way as so many other racing games; it's just that bit too repetitive.

Long stretches of play with nothing but empty road are punctuated by difficult tussles with police cars.

One complaint I would make is that it's too easy to crash. Steering is slow to respond, and when it does you are often sent careering off into the road side. It is also very difficult to get past police cars which can rapidly become a major annoyance.

Crazy Cars II is certainly playable and is very well presented, perhaps, the repetition may reduce its lasting power.

I feel that with a little revision this could be a really excellent version of *Outrun*. As it stands, *Crazy Cars II* will probably appeal to real fans of racing games but the rest of us may not get as much enjoyment out of it.

Mark Mainwood

Titus
Price: £24.99

SOUND	**62%**
GRAPHICS	**72%**
PLAYABILITY	**65%**
LASTABILITY	**64%**

61%

KICK OFF



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A Soccer Simulator which is not only accurate and realistic but is also great fun to play



Whatever your style of play may be, be it playing the Long Ball or playing the Sweeper, your players will be in position to receive the passes, control the midfield and tackle an advancing striker. Each player on the field is an individual with a unique combination of four attributes - Pace, Accuracy, Stamina and Aggression. Watch out for the Brazilians at the International level, they are dynamite.

* Full size multi-directional scrolling pitch with scanner showing all the players on the field.

* Option to practice and learn ball control, take corners and practice penalties.

* 5 Skill levels, International to Sunday League. The levels of both teams set separately. The ultimate challenge is the defeat of the star studded team of Internationals by the Sunday League of no hopers. A super human test of skill and concentration.

* One or two players option. * 4 distinct tactics.

* League competition for 1 to 8 players. Load and Save League facilities.

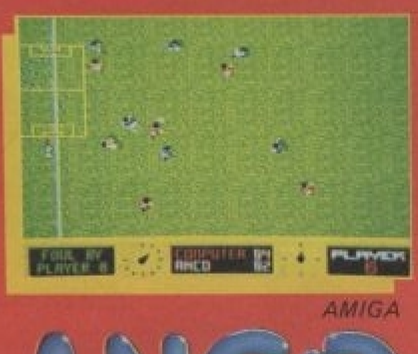
* Simple controls to dribble, shoot, pass, chip or head the ball or do a sliding tackle.

* Amazing ball simulation takes account of the ground and air friction. Direction changing breeze at the higher skill levels

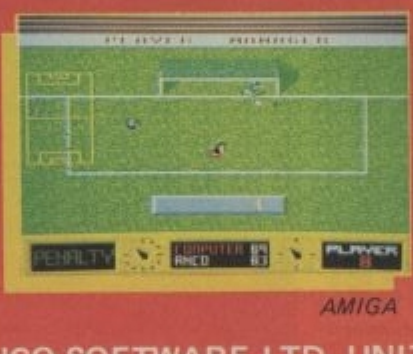
* 9 types of Corner kicks, Penalties, Yellow and Red cards and a host of other features like players getting tired by the end of the game, time wasting, injury time, etc.

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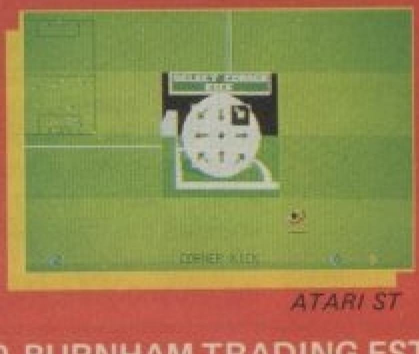
PLAYING IT IS EASY
MASTERING IT WILL TAKE TIME - A LOT OF TIME



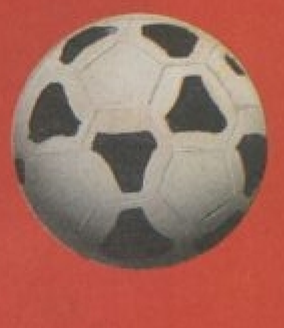
AMIGA



AMIGA

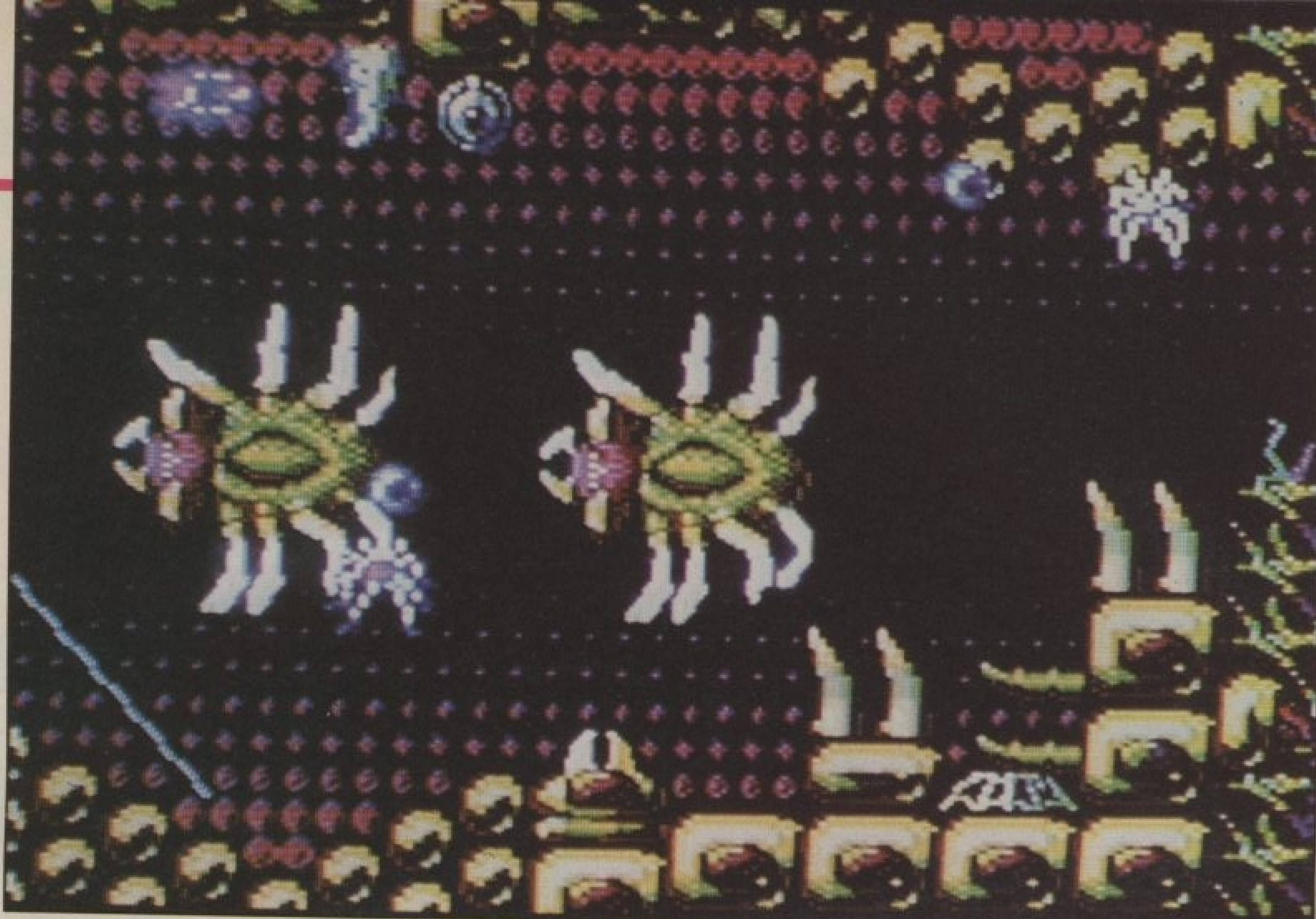


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Insy winsy spider.

PHOBIA

This has almost everything a great shoot-'em-up could want. It has great graphics, revolutionary even. Tony Crowther has been very clever in managing to get 32 colours out of a 16 colour machine. It has loads of levels, each of them containing three different screens, and all played against different backdrops.

It has an original scenario, yet based around an idea so obvious you wonder why it takes such a cleverbonce as John Cook to think of it. If you hadn't already guessed, *Phobia* lets you fight your own worst enemy — your phobia. That and fourteen other popular and enjoyable stomach tremblers including hydrophobia (fear of water), ornaphobia (fear of birds) and Pattendenophobia (fear of submitting a review late).

The game starts by dropping you right in the deep end with a level-load of creepy-crawlies. Spiders, flies and bees all race around, making webs, flying and firing bullets.

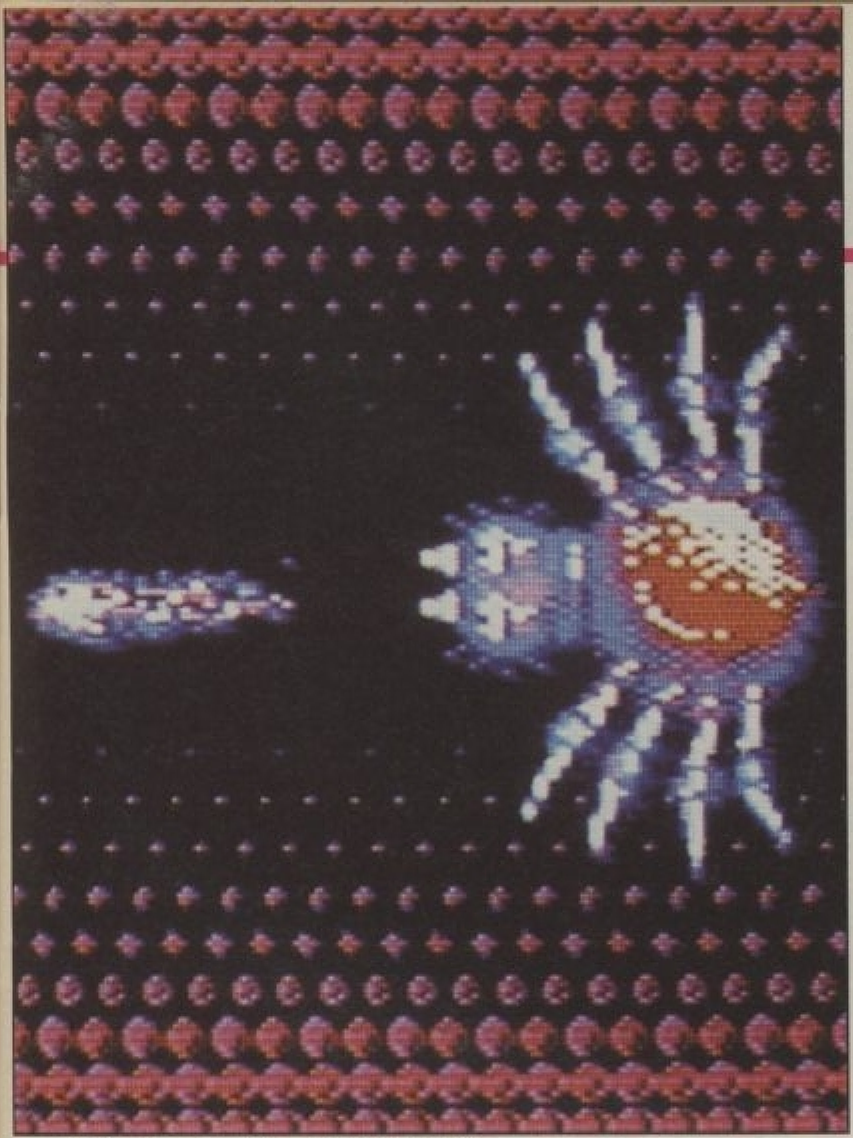
The first thing you notice is how pitiful your ship is. It moves slowly, and it has an appalling rate of fire. This is corrected by shooting key nasties, who leave behind them little rocket packs. The first two speed up both the ship and its rate of fire. The third gives you a weak bomb, which, acting along the same lines as the missiles in *Nemesis*, falls and then runs along the ground. After that, the next ten or so increase the power of your shots. Finally, after you have collected billions of them, your ship starts flashing. You are now in weird mode. What you would expect to happen now is that you would get a shield. But no. For some strange reason the enemy stop firing at you. You can still crash into them; but they stop shooting until the flashing wears off (which can be easily topped up by getting more pods).

Each level has an end-of-level guardian, of course. But you can't get to the end of level guardian unless you have opened the door to the end of the level. To do this you have to shoot all the tokens on each level. This removes the energy barrier blocking the exit and gives you a crack at the big guy.

At other points in the game, you can buy multiples, as in *Salamander* and *Nemesis*. Indeed, I can't help but think that perhaps Messrs Crowther,

Image Works
Price:
£8.99 cass
£12.99 disk





Out of the plug hole, inside your head.

Bishop and Cook got just a little bit of inspiration from *Salamander* for their gameplay. The last section to each planet is similar to a second section from one of the aforementioned games.

As I've mentioned before, the graphics are quite good, apart from the odd sprite glitch or three. The use of colour is amazing, I'd be made to say it isn't, but probably the most suspect thing is the parallax scrolling. It seems to have no focus point, which means that you only get a row of scrolling stripes that give no impression of distance. If anything, it gives the impression of the distant stripes actually scrolling in the opposite direction to the way they're supposed to scroll. Bad planning.

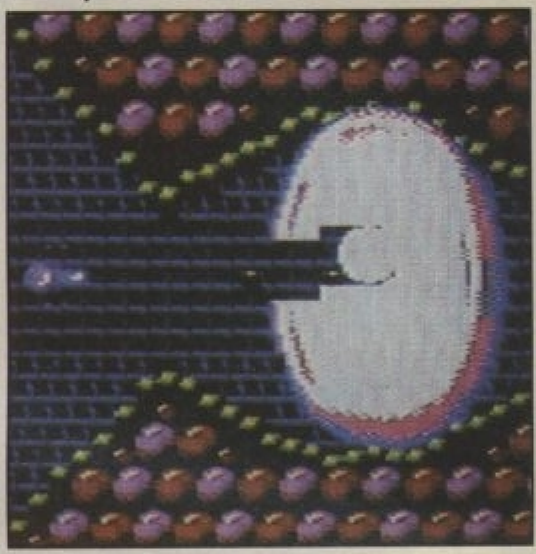
The sound offers nothing new. Spot effects for explosions and bullets etc, though I was surprised at the lack of a title or in-game tune.

The gameplay isn't what it might have been. I find it constantly frustrating that, even now, there are relatively few 64 SEU's that can satisfy my craving for blood. Come on, the 64 is a SEU programmer's dream machine. It was born to scroll, so let's see it's capabilities used.

Phobia is a game that nearly was. A lot of innovation based on top of a sure fire tried and tested system and look what happens. Sloppy gameplay and bang goes another dream.

Tony Dillon

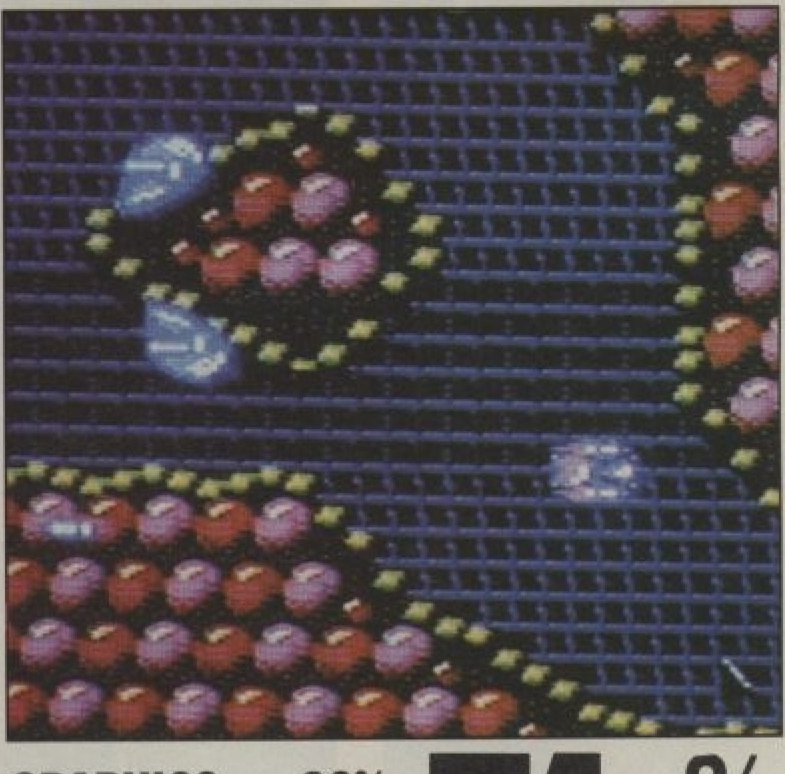
Pull a question mark from the hole in the egg.



It's behind you.



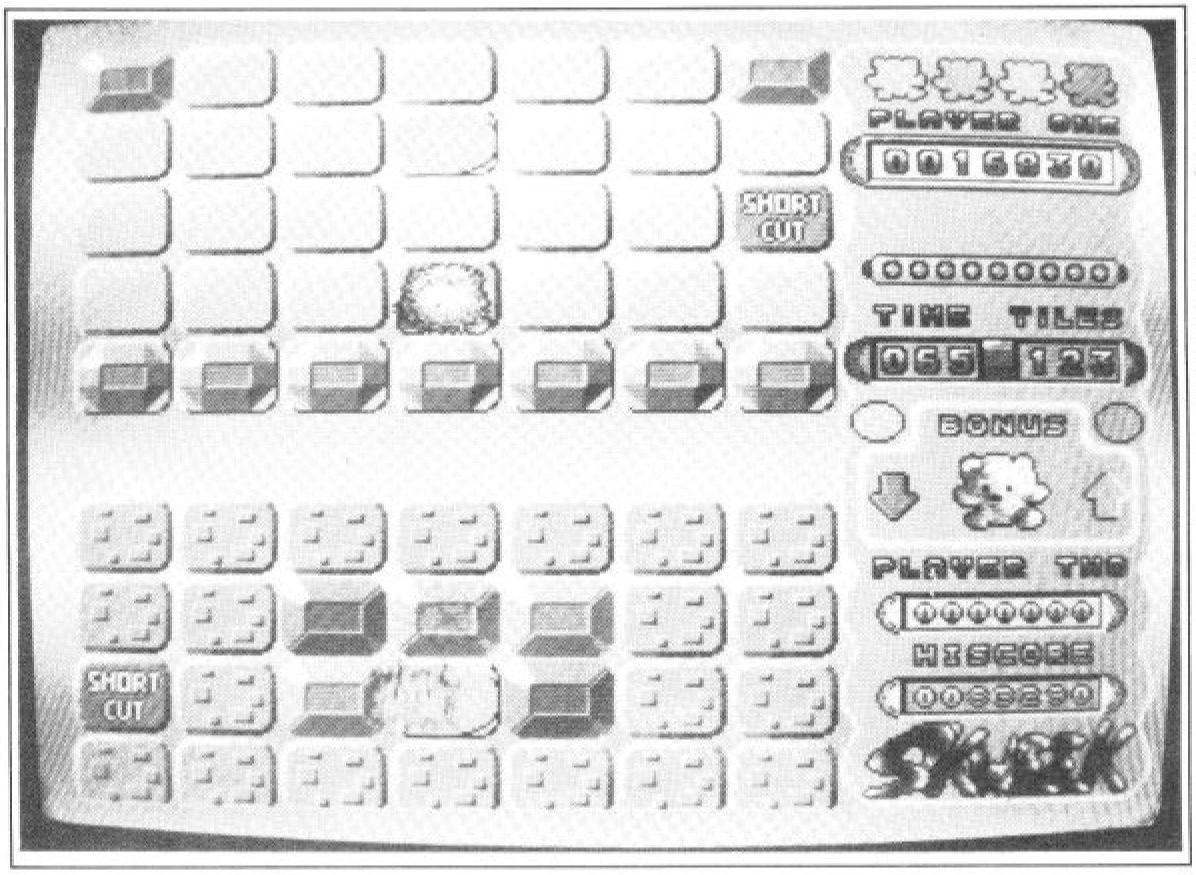
Near the end of second level.



GRAPHICS	86%
SOUND	68%
PLAYABILITY	73%
LASTABILITY	75%

74%


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100% score for sickliness.

SKWEEK

Reading the scenario for *Skweek* is likely to have you throwing up across the front of your monitor; "Skweek is a lovable bundle of orange. His mission is to clean up his planet, painting it pink instead of blue."

If that doesn't get you, one look at the garish dazzle of the colours on screen will. This is one of those games designed to appeal to 'all the family', in this case by smearing it with bucketloads of sickly cuteness. Underneath the marzipan, *Skweek* is as addictive as a guava jelly and almond butter sarnie.

If I was to describe this game in the usual way, you'd quickly get the impression that *Skweek* was coma-inducing: Pacman-style play, pick up icons for special powers, avoid the blob-like monsters and ghosts, fifty levels, etc, etc. Right, well on that score *Skweek* is certainly nothing original. If you're the sort of gamer who won't play *Falcon* because Spectrum Holobyte put in the wrong brand of radio-cassette player, you'll hate this. If, however, you can get past the sweet wrapper, you'll find *Skweek* no soft-centre. This is an almond crunch of a game.

The sprites are huge and boldly defined and the general impression throughout is of arcade quality graphics. There are a huge variety of obstacles to get around; disintegrating tiles, slopes, slippery surfaces, teleporters. Each level has a dozen twists and turns in it, all scrolling as smoothly as you could wish. Like *Zoom* (another CU fave) the idea is to rush around and colour in all the tiles, but in *Skweek* all you're obliged to do is to touch each one. You are, of course, pursued unrelentingly by a horde of unpleasant characters. These range from fast, but erratically moving ghosts, to unshootable, but freezable fire sprites. The variety of icons you can pick up during the game is one of the best things about it and it's well worth keeping an eye on the indicator of the side screen which shows you when they appear. At the start *Skweek* is only able to lob one pitiful ball. This changes up to a much more enjoyable four, then eight, with laser balls that blast their way through everything. The best of all these, though, is freeze power. Your enemies are immobilised and then, for a bonus, you can charge into them shattering them into a thousand pieces.

All this would have meant nothing if the gameplay wasn't both balanced and challenging, which it is, even with a good deal of randomness involved with the appearances of icons. Certainly anyone can play *Skweek*, but it's not easy at all to get to the later screens. This has all the elements of an infuriating, but long lasting game, but then again, the music reminds me of Camberwick Green, so maybe I'm just regressing back into childhood.

Mark Heley

US Gold
Price: £19.99

SOUND	**70%**
GRAPHICS	**78%**
PLAYABILITY	**83%**
LASTABILITY	**79%**

80%

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STORMLORD

Hewson
Price:
£9.99 cass
£14.99 disk

Hewson, and more specifically, Rafaelle Cecco have always had a bit of a reputation when it comes to producing good looking games. Now, would you think I was mad if I told you that *Stormlord* is graphically, by far and away, the best game they've ever produced.

You are *Stormlord*, a sort of short, little, dwarven type thing. Still, ordinary dwarf are you. You are completely insane. All your friends have been kidnapped — no reason there to have you locked away. You are going to rescue them — well a touch of sunstroke there, but that's all. All of your friends are fairies — what was the number of that mental institution?

Each of the levels scroll horizontally, and you have to run left and right, occasionally jumping (sometimes off springboards) to get to areas not reachable by simple running.

Each of the fairies is imrisoned in such a way that you have to hunt around and use an object to get them. For example, one of the fairy folk is held in a small cave guarded by a swarm of bees. The easy way to get the bees out of the way? Get the pot of honey and drop it somewhere else. The bees will fly to this, leaving you with an open goal, as it were.

At the end of each level, after collecting all the folk, you get to play a subgame where you are rewarded by the little fluffy lovelies. You have to throw hearts at them (ugh!) and if you hit them, they drop a little sack of gold. You have to collect the sacks before they disappear, and as many as possible before the timer runs out.

The graphics are amazing. No expense of memory has been spared to bring you silky smooth animation, large hi-res sprites and tons of tons of colour.

The sound, too, is amazing. An excellent in game tune plays throughout and the title tune is brilliant. Composed by Charles Deenen and Jeroen Tel of the Maniacs Of Noise (*Zamzara*, *Savage*), it contains a blinding hard rock guitar sample (cheers, guys!).

Enough puzzles to keep any arcade-adventurer happy, and enough action to keep any trigger happy goon amused for hours. A must for sorely neglected 64 owners this month.

Tony Dillon

AMIGA

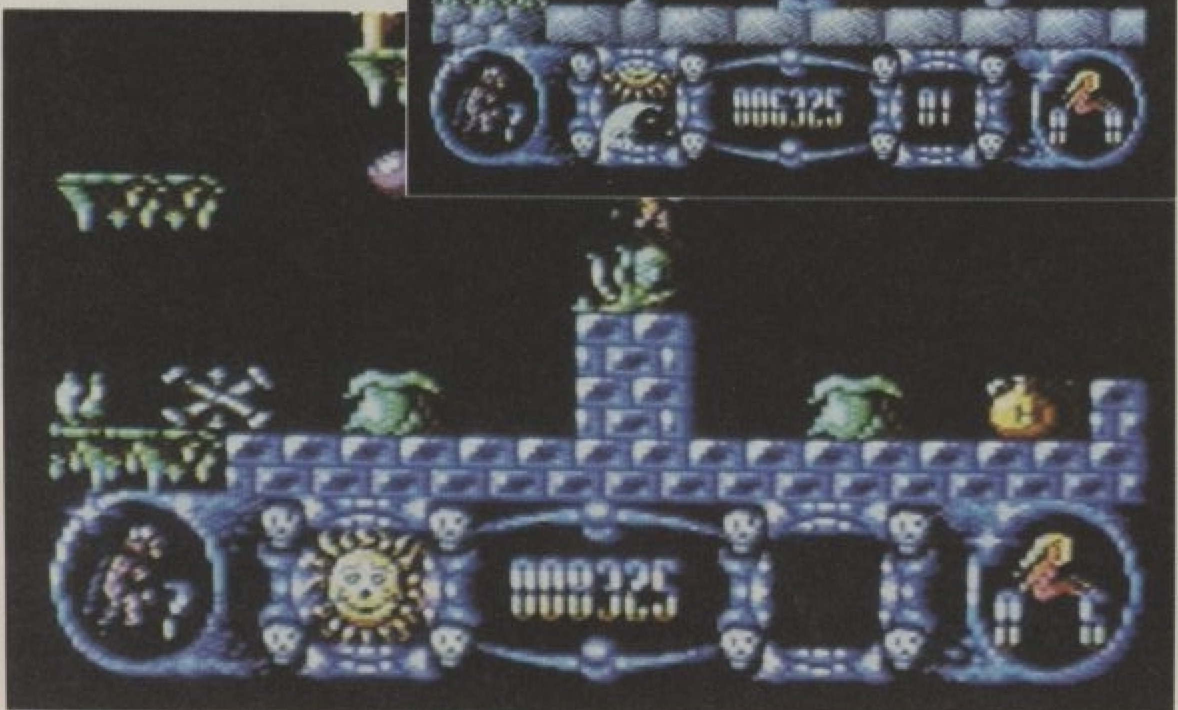
PRICE: £19.99
The Amiga version is progressing nicely but won't be ready for a few months yet. There's twice as many levels and many extra graphic touches. Our appetites are well and truly whetted.

CU SCREEN STAR

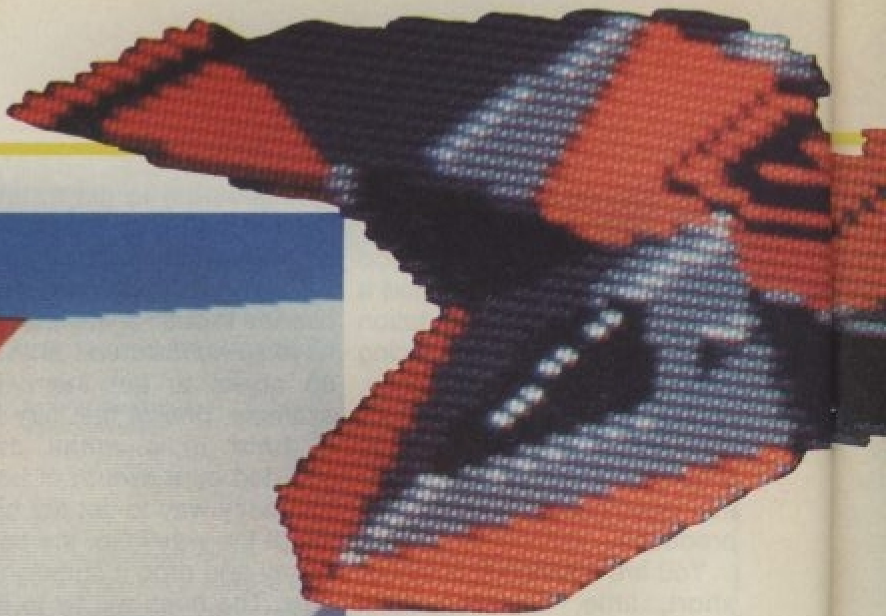


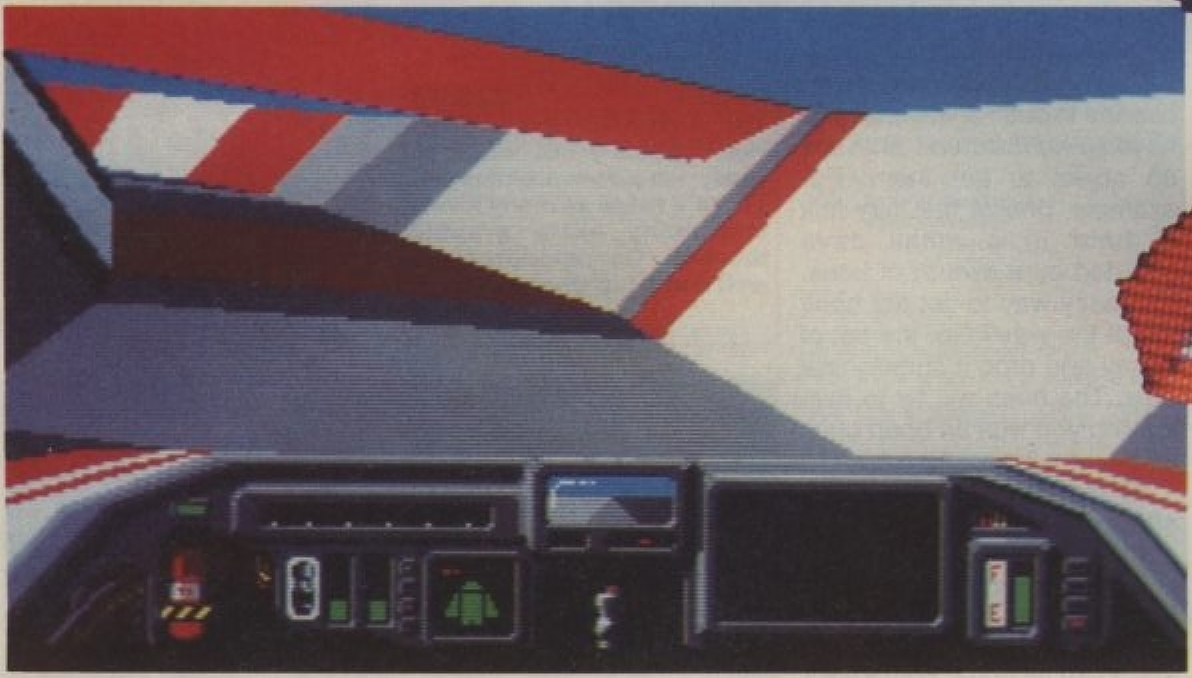


Fairy nice indeed.

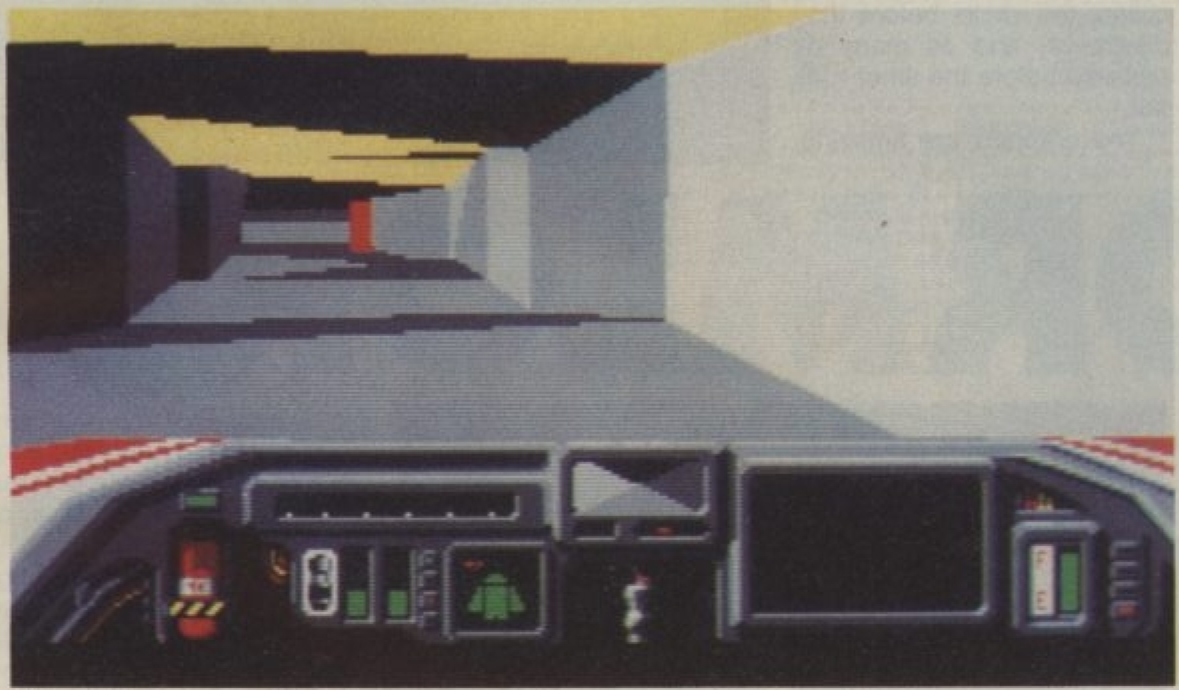


GRAPHICS	**93%**	
SOUND	**90%**	
PLAYABILITY	**84%**	
LASTABILITY	**86%**	
		87%

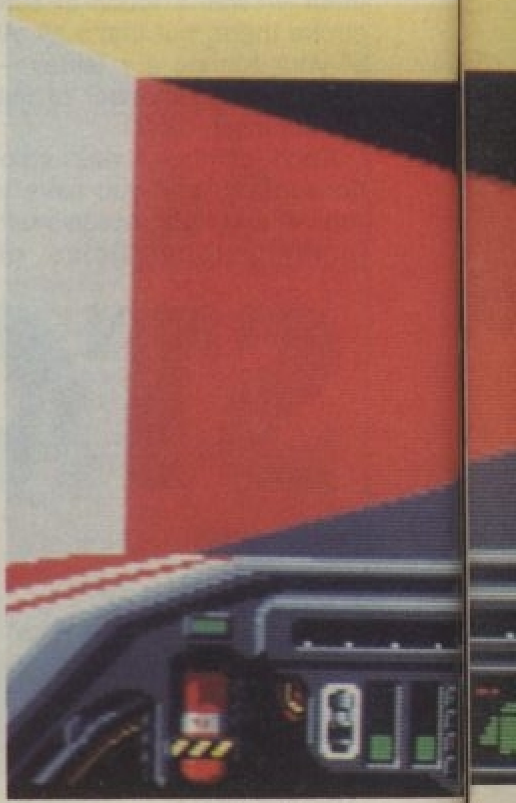




Inside the Typhoon.



Hidden obstacles.



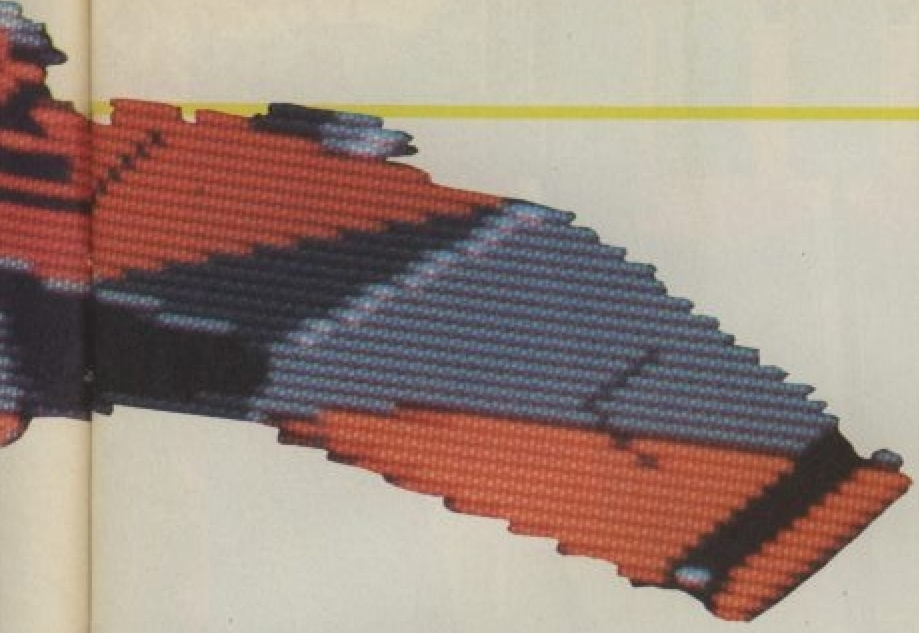
The first thing that strikes you about *Powerdrome* is how incredibly difficult it is. Your Quad-boosted, turbo-rapide Typhoon (that's a sort of little racing ship you'll be trying to pilot) responds to the slightest nudge of your mouse or joystick. At first this means that you spend most of your time sliding about on the floor or crashing into walls.

The ship you're piloting is controlled by a jet fighter-like pitch and roll system and it really does take a lot of getting used to. The best thing to do initially is to concentrate on steering, at a sedate pace, in the centre of the track. Forget about trying to race until you know what you're doing. You'll only see your competitors once as they tear off into the distance. Personally I find the trauma of going through the process of mastering controls like this infuriating. But persevere: it's going to be worth it in the end.

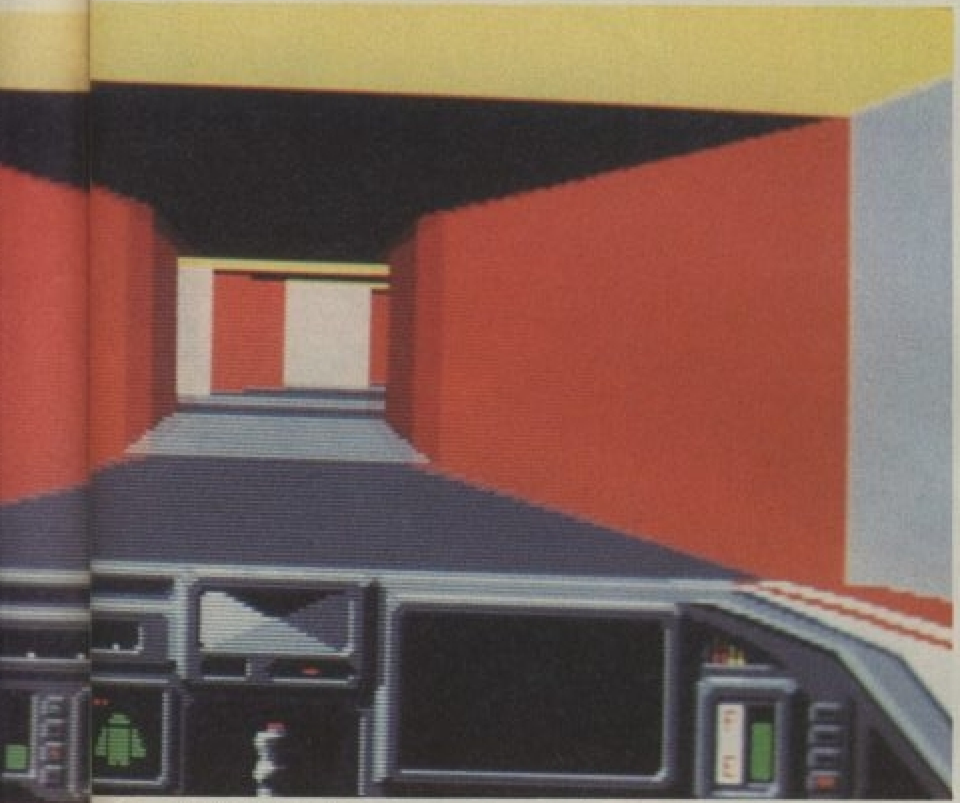
The idea is to circumnavigate laps of the track grand prix style, avoiding obstacles, outpacing your opponents and keeping your machine in the air by refuelling and repairing at pitstops. The course is depicted as a series of blocky

Electronic Arts
Price: £24.95

POWER



Quad-boosted Turbo Rapide.



Narrows ahead.

vector graphics which scroll smoothly towards you — but you don't get a lot of time to admire the scenery. Even on the easiest of the courses you're given there are no comfortable straights for you to cruise down at speed. Bends are tight, and negotiating them takes skill and carefully timed acceleration and deceleration.

There's a good feeling of movement in the game and the ship does respond once you've got the hang of flying it. Unfortunately, you're still likely to find yourself bashing chunks out of your machine, so be thankful you have the Robopit. A fully automatic repair, modification and refuelling station, you glide and select the spare parts you need. These are fitted robotically and (apparently) free of charge. What it costs, of course, is valuable time. The screens here are nice enough to make pitstops more than just a chore and the ticking clock keeps it part of the overall game.

In *Powerdrome* you can choose to take out the control panel from the bottom of the screen to give a full screen to race on. This works well, but you lose your very useful damage monitors and fuel gauge, though the rear view mirror is no great loss — it's too small, even if you did have time to look at it.

All of this amounts to a better-than-average racing game. What makes *Powerdrome* more exceptional is the depth of gameplay. Beating other ships on easy courses is hard enough; but when you get on to the more complex ones, playing *Powerdrome* is raised to a fine art. There are courses which are impossibly tight and covered with really awkward dipping and climbing tunnels. When you get to this stage the fiddly work at the beginning is rewarded in full.

Race games like this rely on the quality of the course you race over and *Powerdrome* comes through strongly on that count. This is not the fastest, most colourful, or best looking game of its type, but I bet you'll play it more than most especially on the datalink mode if you've got a mate, with an Amiga.

Mark Heley

Tailend insignia.



Fancy manoeuvre.



Skeleton-like craft.



GRAPHICS	**72%**
SOUND	**63%**
PLAYABILITY	**74%**
LASTABILITY	**84%**

77%

RDROME

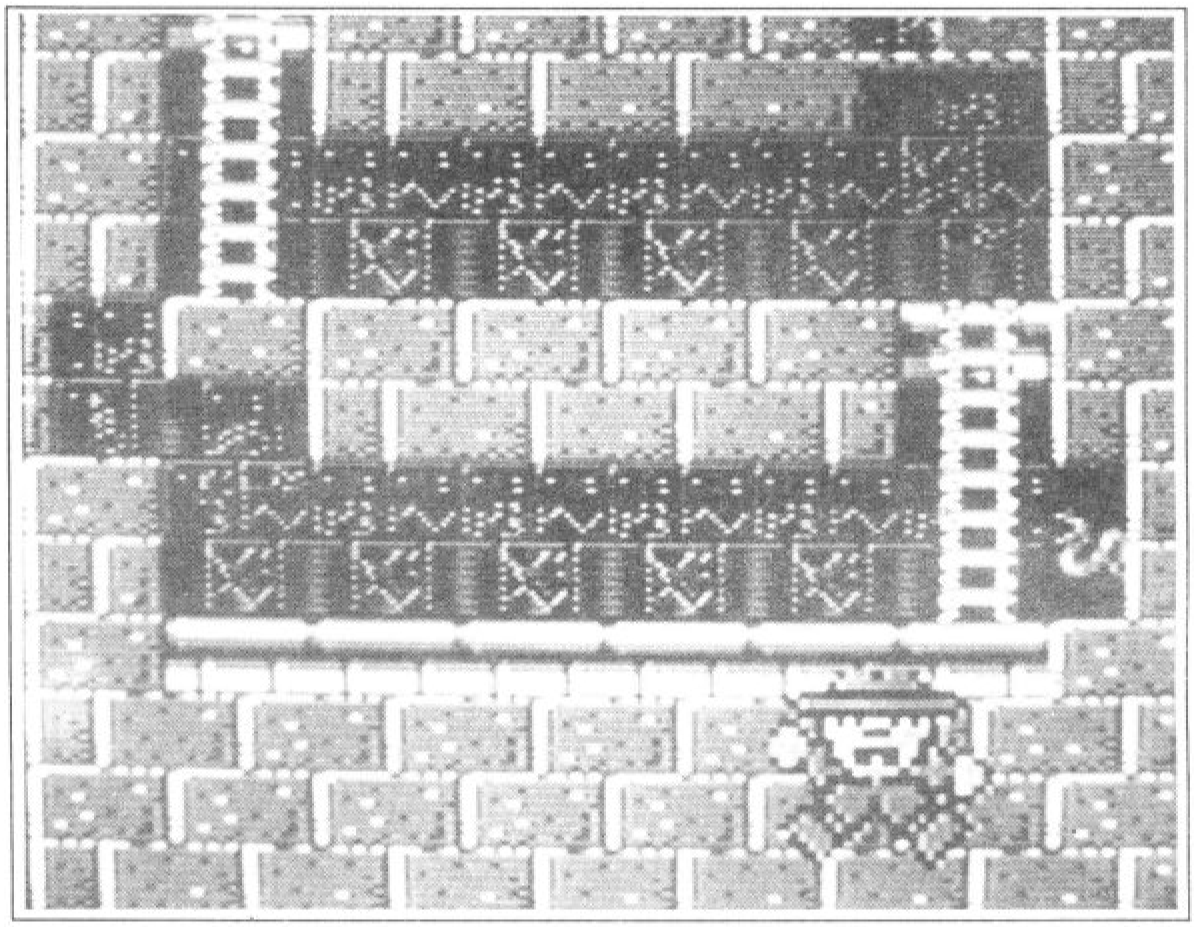




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AMSTRAD

Rick Dangerous

Take a jump, Rick.



With the new Indiana Jones movie about to hit British audiences and the game due for simultaneous release, let us look back at the Indy's less than successful computer game life. He's appeared in two games: the original *Raiders Of The Lost Ark*, a substandard Atari VCS adventure, and the conversion of the less than brilliant *Temple Of Doom* arcade game. The most interesting thing about the life of Indy is that there have been few clones — or at least none I can remember. Enter Rick Dangerous, archaeologist and hero extraordinaire (sound familiar?).

Rick Dangerous is also the first arcade game to be released by Firebird since they were acquired by Microprose, and pretty good it is too. Guide Rick through four different adventures, each made up of a series of puzzles. Some will take you minutes to figure out (well, they did me) and some seem so blatantly obvious you'll be laughing your head off, just before a spiked rock falls from the ceiling and smashes you to bits.

The game's played as a side on, flip-scroller with some really cute graphics. Just to show how hard he is, Rick bowls along and *grins*. The only time he stops smiling is when he dies. Still that's to be expected.

The backdrops are pretty hot, too. Very detailed, yet very well designed. At no point are they confusing, even though they are drawn in ultra-mega-Amiga-resolution mode.

There's not a lot more I can say about this surprisingly simple but appealing platform and ladders game. It's addictive. It's fun and there are enough puzzlies there to keep almost everybody happy (especially people who like They Might Be Giants).

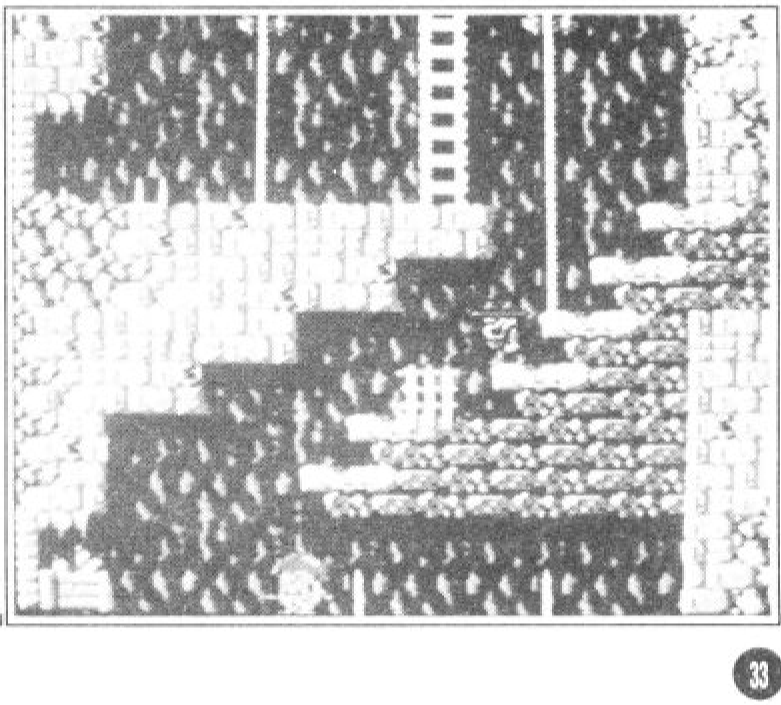
Tony Dillon

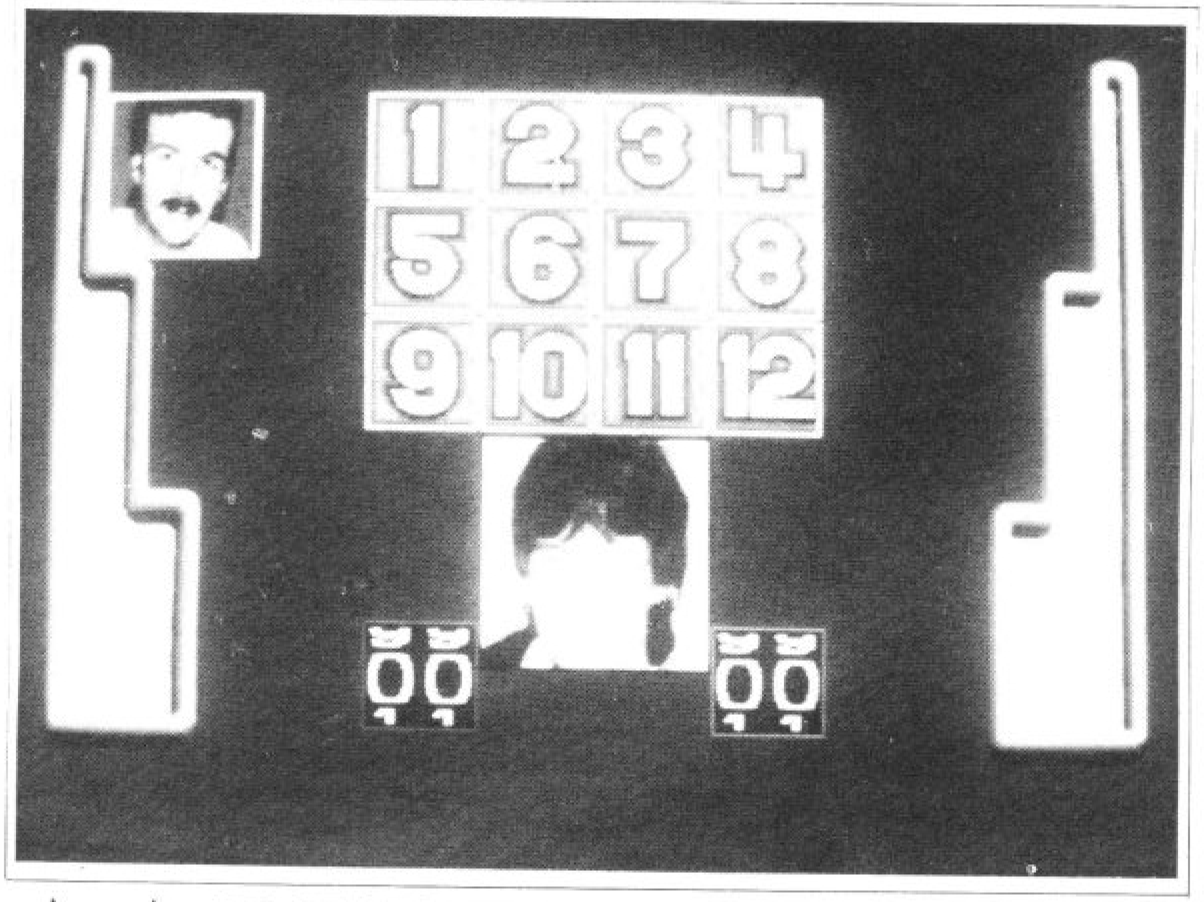
Firebird
Price:
£9.99 cass
£14.99 disk

GRAPHICS	86%
SOUND	81%
PLAYABILITY	86%
LASTABILITY	83%

84%

Down in the catacombs.





MIKE READ'S POP QUIZ

"Family appeal" is another way of saying tedious.

Well Hi, pop-pickers, I'm Mike Read. We've now moved into the hi-tech world of home computers, I'll be your host "D. J. throughout the. . . . glurk!" (fades to sound of Mike being garroted with his own guitar string).

Sorry about that. I was having a nice little dream there as I snoozed in front of the monitor. Yes, it's every reviewers worst nightmare come true. A beautiful summery afternoon and I've been locked into a cupboard with only a tiny digitised picture of David Coleman to keep me company. No, that should be Mide Read shouldn't it? It must be because all Elite have done is to swop pictures from their last trivia game. For *Pop quiz* is *Question Of Sport* without the knitwear. A cheap little switch-around, if ever there was one.

First off you have to choose your team. Choose three from nine on your indistinct pictures that are meant to be pop stars and you're away. Hold on a minute, I chose an Elvis Costello lookalike and his name's come up as 'Brian', worse, the badly made up blonde woman appears to be called 'Phil'. A transvetite on Mike Read's Pop Quiz? Full marks to Elite for this inspired attempt to break down sexual stereotypes in software. Then it's back to loading again. I can't stand the excitement.

The first round is the *Jukebox* round. Take a numbered square from the board to reveal the subject matter. Unfortunately for me, the captain of the other team (who I think is meant to resemble AC/DC's Brian Johnston) turns out to be a bit of an expert on light classical music. First blood to the enemy. On my team, Phil turns up a little icon which looks like a diagram of the human intestinal track. Country & folk music, in fact. A bit of pot luck and the scores are even.

The next round is *Spot The Star*. Not from the back of his head when he's clipping his toe nails I'm afraid. What you get is three clues. Three points if you get it first time, two, second time etc. By this point I was fast slipping into a coma, but the worst is yet to come. *Your Scene* is a home and away round, where you can answer questions on the specialist subject at the start of the game. Sadly, I selected intestines, so the opposition stormed into a commanding lead. Then there's *Name The Year*. Do you know when ELO released their third L. P.? Was it 1973, 1974 or 1975. No-one in their right minds knows the answer to questions like this and I can't help you either, having guessed wrong. But before you get to the last visit to the *Jukebox*, you have to endure the *Quick Fire Round*, where it's impossible to tell where your cursor is.

The sound is appalling, but thankfully, irrelevant, and the graphics mediocre. The quiz is banal and the whole package is endorsed by a man who thinks Acid House is a threat to national security. If you like trivia, it just about scrapes through, otherwise avoid like the plague.

Mark Heley

Elite
Cass: £9.99
Disk: £11.99

GRAPHICS	45%
SOUND	33%
LASTABILITY	43%
PLAYA ILITY	42%

39%



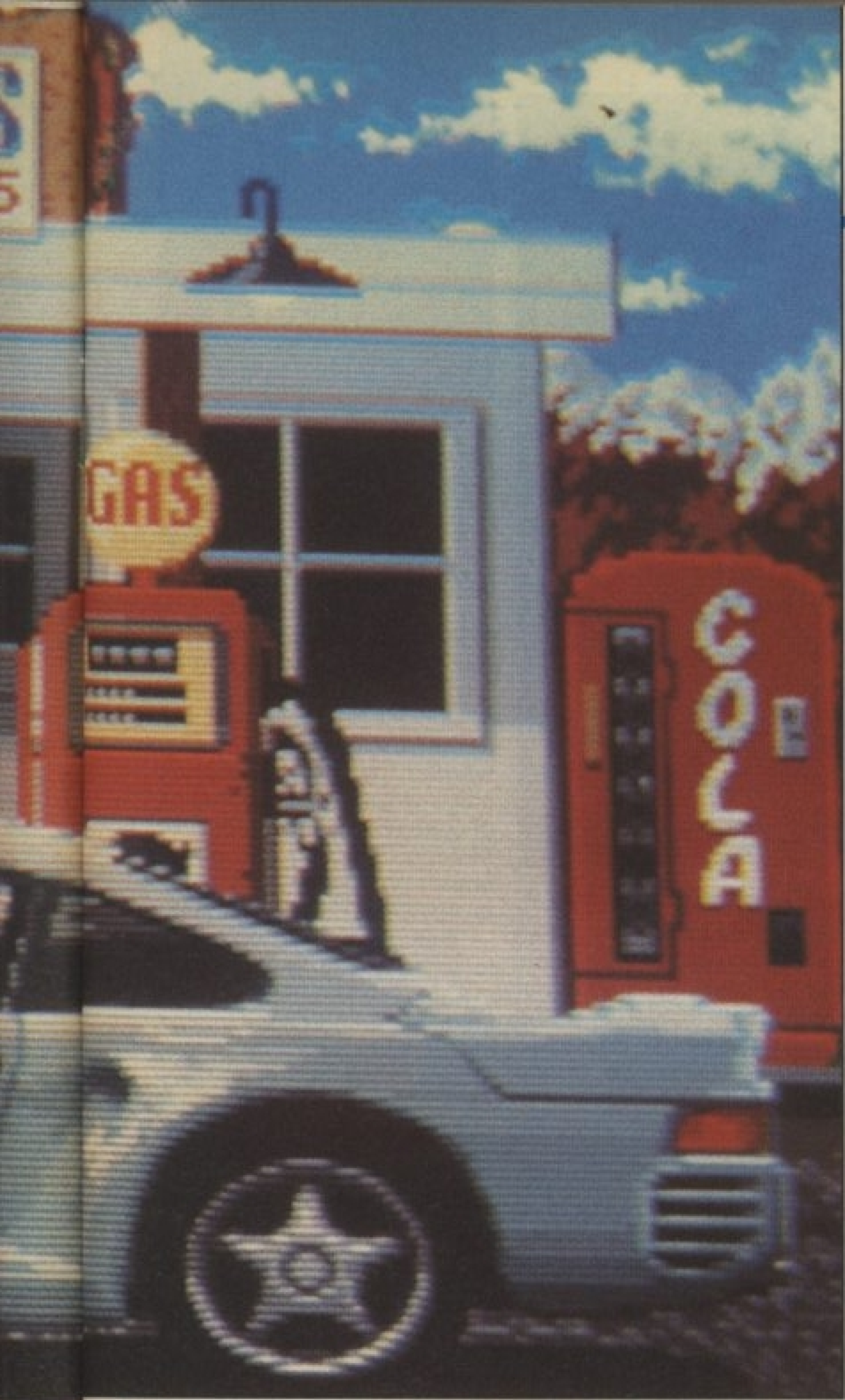
TEST DRIVE II
THE DUEL

Accolade
Price: £24.95

When *Test Drive* first introduced everyone to life in the fast lane some fourteen months ago (about the same time the original *Crazy Cars* appeared coincidentally) people started to sit up and take notice. The future of gaming, nice graphics, lovely touches and finishing pointed to a day when all games would be this polished.

Test Drive had one major failing — it left out any long term appeal. Its gameplay was limited to trying to keep the car on the road and in one piece for as long as possible. Its sequel doesn't look to have improved on this much.

Accolade have updated the cars you drive in *The Duel*. You can now climb behind the wheel of a Ferrari F40 and a Porsche 959 instead of a Testarossa or a 911. Originally you could chose from five cars, but if you want any more this time you'll have to shell out for the Supercars package which contains the likes of the original two cars, plus a Lambourghini Countach, a Corvette and a Lotus Turbo Esprit. It's pretty academic because you can't possibly tell from acceleration, handling, top



What? Pepsi . . . Cola?

Everyone must be in the back seat a huggin' and a kissin' with Fred.

speed, gearing, and roadholding what you're driving. The only real value is the sense of fascination you had when you read those trading cards with cars, or jet fighters on them. Nice enough, but it doesn't exactly make it an essential purchase.

The gameplay has been augmented by the inclusion of an option to race against a computer car. This adds to the enjoyment, but the competition isn't that rivetting. If you leave the car behind in a fog of leaded exhaust fumes, or lose out and watch it disappear into the distance, you're back on your own.

The other cars don't offer much of a challenge so, as before, you simply have to make sure you overtake them cleanly and safely. Staying on the road at high speed is hard enough, and the limited angle of view you have through the window makes this harder.

What goes on outside your car isn't going to make your old copy redundant either. The landscape has changed but only slightly. You still have to negotiate the Californian mountain roads and the foothills. If you want more, wait for it, there's a Scenery Disk which you can purchase with some more nice views of . . . California. Both this and the Supercars package cost £11.95 each. It might have been more appealing if they'd have included European routes but I guess they're just too blissed out with the West Coast.

The rest of the graphics are adequate, the crash effect has changed little, though you do get a falling sensation if you come off the cliff. You still get the nice gas station stills each time you finish a stretch, but it would have been nice to see some random Cinemaware style pictures — a motorcycle cop booking you, a mangled wreck, a weirdo hitchhiker, a diner — the possibilities are endless, but alas untapped. Which is why *Test Drive II* won't appeal to the people who brought it originally and not to so many others either.

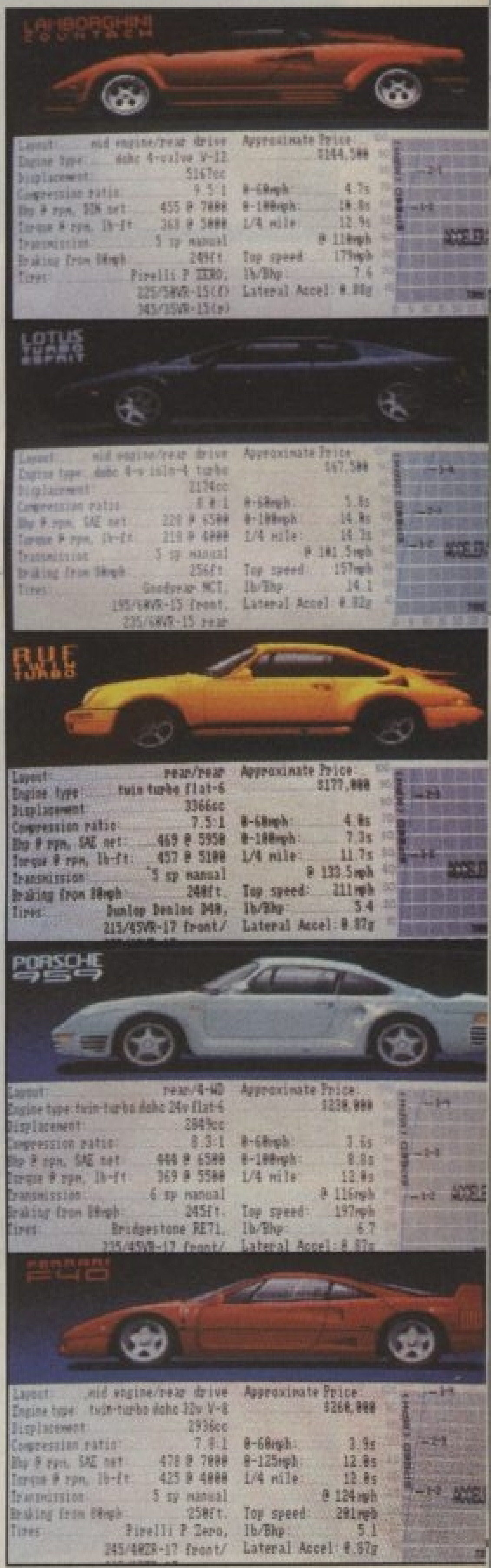
Essentially *The Duel* is a reworking of the original game, tidied up and updated, but with many of the same limitations. And what the hell happened to the XR3 option?

Mike Pattenden



SOUND	**65%**
GRAPHICS	**76%**
PLAYABILITY	**71%**
LASTABILITY	**59%**

77%




Battle of the deep.

NAVY MOVES

Yo ho ho, fire!



Microdigital Soft/Dinamic
Price:
£9.95 cass
£14.95 disk

Remember Dinamic? They're the Spanish software house who brought you *Game Over*, the left to right scroller with the subtle advertising? Well they're back with *Navy Moves*, and take it from me, it's more than a marked improvement on its forerunners.

It follows roughly that a group of fanatics have gotten hold of a nuclear submarine, and are planning to do rather unpleasant things with the missiles on board. Seeing as you're a commando of the highest order, it falls to you to use more than a reasonable amount of force to stop them.

Taking it from the top you start in your *Run The Gauntlet* reject rubber dinghy somewhere in the choppy mid Atlantic facing flotilla of Ussex-12 mines. If the little rubber boat says hello, the mines say boom. But, as luck may have it, you have an ace up your sleeve and a jump feature on the boat.

Try not to prang yourself on Tiger Sharks. Bypass these and its into a bathyscaphe from which you can blow merry hell out of innocent octopii, until a giant Moray eel turns up.

Once you've made it past all the things that Jules Verne considered too nasty to include in his books, you arrive inside the sub. Armed with a rib tickling machine gun/flame thrower combi unit, you can administer death to anyone you meet — the only problem being that they can do the same to you.

The objective is to plant a bomb at the base of the main reactor, and then send a signal to your mates to come and pull you out before the thing blows.

Initially I was slightly disappointed particularly with the first stage. The graphics aren't too good and the sound is very patchy. It's also very hard. But persevere, and you're rewarded by the submarine stage which is a combination of *Green Beret* and *Impossible Mission*. Shooting one of the enemy produces a very satisfactory Dirty Harry style death — enough to make you want to waste all your ammo.

A fun arcade game which produces a good combination of arcade, and, later on, arcade strategy. But *Navy Moves* is all too easy to get into. A fun, though only moderately original game.

Mark Patterson

AMIGA

PRICE: £24.95

There is no difference in gameplay between the 8 and 16 bit versions. The graphics are obviously better than those of the 64, but only on the same scale with the 8 bit version. They improve as you progress into the game, but never become more than neat and well drawn.

The one improvement I did notice is the extra degree of power added to the flamethrower. The set of flame is particularly wicked. A commendable game, but don't expect it to be top of the 16 bit innovation stakes.

SOUND:	**78%**
GRAPHICS:	**80%**
PLAYABILITY:	**82%**
LASTABILITY:	**81%**
OVERALL:	**80%**

SOUND	**75%**
GRAPHICS	**73%**
PLAYABILITY	**79%**
LASTABILITY	**81%**

77%

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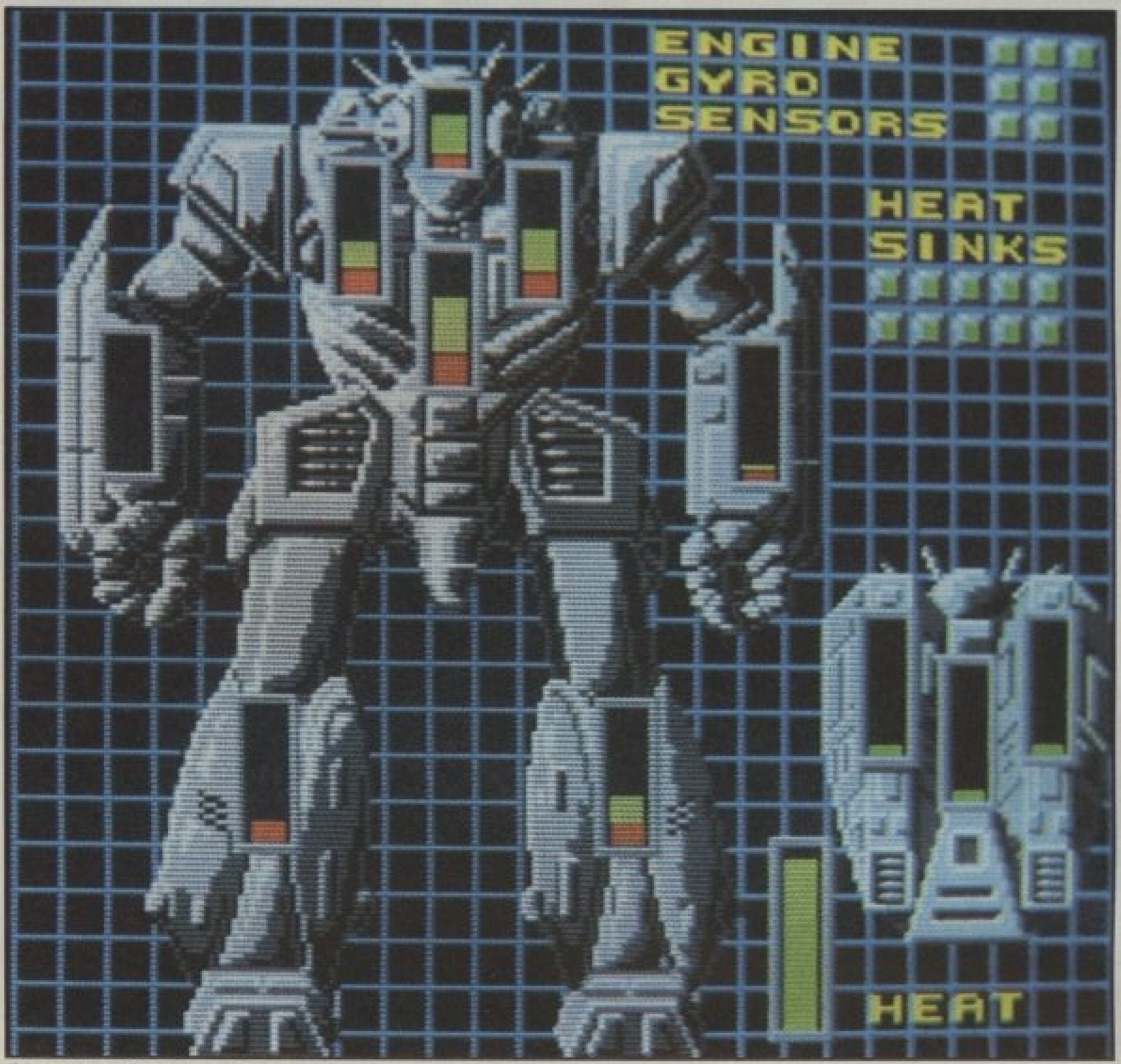
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BATTLETECH

The rate the Battletech series of games is growing, it was only a matter of time before an enterprising company like Infocom brought out the computer game.

Subtitled 'The Crescent Hawk's Inception', you play the 18 year old Jason Youngblood. Fresh out of school and wet behind the ears, you have to prove yourself at the Mech Training Academy. A 'Mech' is, and I quote from the back of the box, "20 lethal tons of massive fighting power primed for battle". As a lowly grout, you're only allowed to polish the chrome and refill the air freshener in the cockpit. The aim of the game is to become a Mech warrior and defend your state in the eternal war which covers your planet.

The game is split into two distinct components. The first is pure RPG. You wander around the city, visiting your barracks, the lounge, Mech repair shops, armouries and, best of all, the Comstar building. Here you can trade your measly allowance into stocks, which, if you're lucky will grow into a big enough nest egg so you can afford some decent weapons and battle training.

When you step into a Mech for a training exercise, *Battletech* becomes a strategy game. Combat rounds are divided into three movement and firing sections, but all you have to do is to indicate where you want to move and who you want to fire at. The computer does the rest.

A nice cosy little routine of alternating between the city and the academy builds up in the early stages of the game, but all this is abruptly shattered. To say anymore would be to spoil the scenario, but suffice to say that everything changes very radically. You're likely to find yourself using the save facility almost immediately, because one of *Battletech*'s strongest features is the way you can easily get drawn deep into the game.

This is as accessible as most shoot 'em ups and avoids most of the pitfalls this sort of game falls into. Don't expect blinding graphics or aural excitement, but you'll probably spend more time on this than most games.

Mark Heley

Infocom
Price: £24.99

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SOUND	43%
GRAPHICS	68%
PLAYABILITY	88%
LASTABILITY	86%

81%



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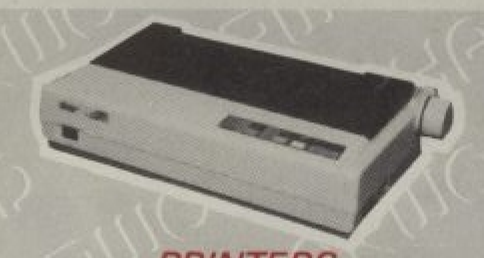
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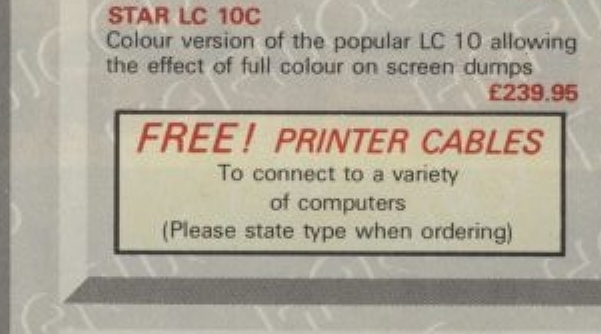
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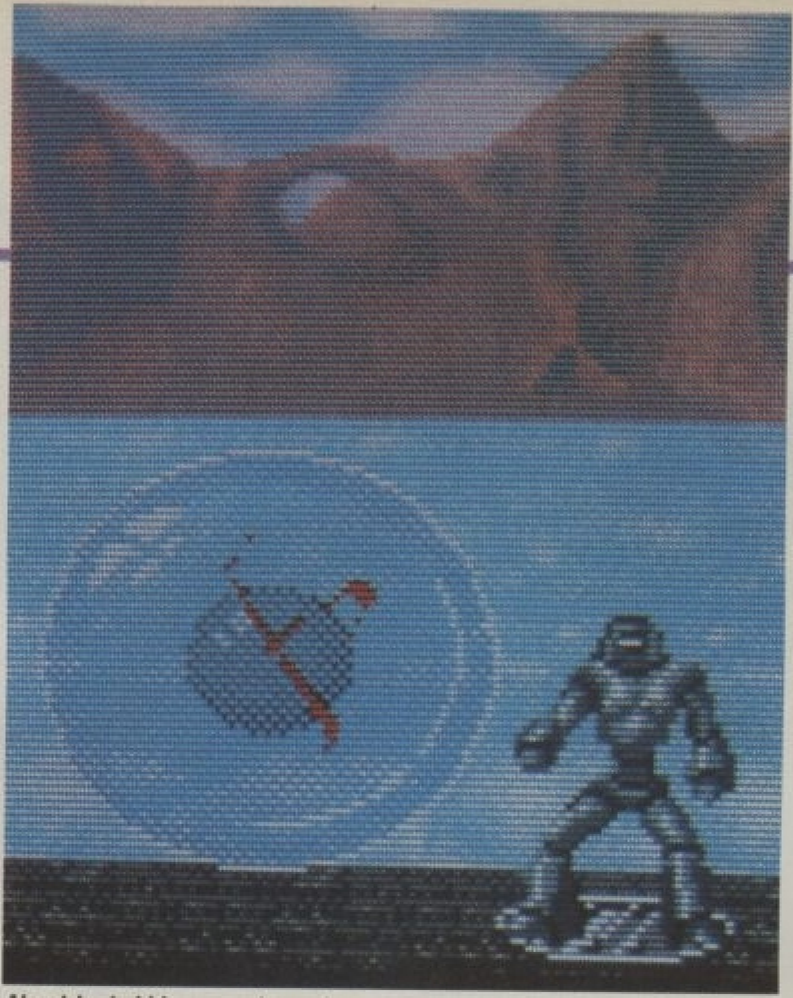
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Alors! Le bubblegum software!



BIO CHALLENGE

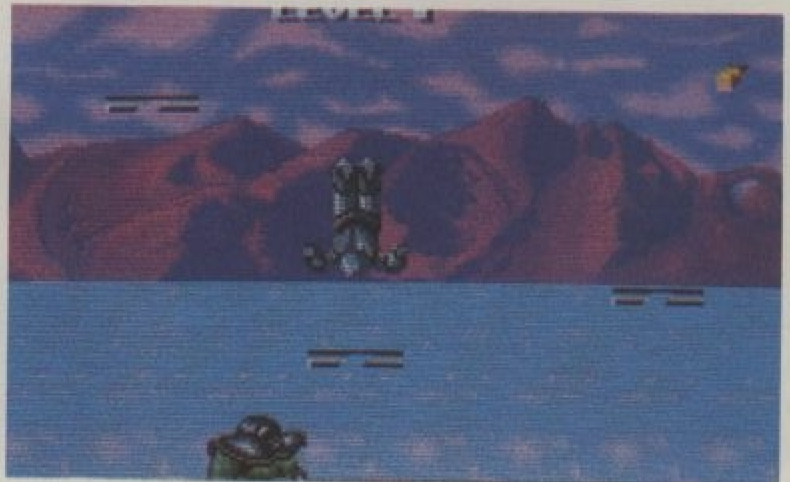
What would you expect from a new software label which has grown out of a Paris-based independent record company? Style? Class? Gauloise smoking adventurers? Or some very pretty graphics and music? You certainly get the latter with Delphine Software's first release.

Bio Challenge is an arcade game which is based in the distant future — when mankind has become so weak that the only way for you to survive is to have your brain grafted into a metal shell. But as K.L.I.P.T., Half man, half machine, you can nonetheless perform pretty nifty feats of acrobatics.

Numerous globular beasties roam around, each one with the intent to sap your life-giving reserves of oil. It's up to you to crush them out of existence by dropping onto them the numerous, floating anti-gravity platforms that are around. Do this by somersaulting on one, or stand to its right or left and do a high spin. Both actions have the effect of weakening a platform.

A squashed monster can yield points or one of the four pieces of amulet which you'll need to progress to the next level. Now and again you will need to return to the sphere at the beginning of play to deposit remains. You can teleport between planets, and on your travels you'll come across various flying cauldrons which bring you such bonuses as increased armour and additional oil capacity.

Without this added protection, you will have to destroy the flying beasts by doing a high spin. You don't have to kill them, but doing this will earn you extra points, and if you collide with them when you're not in a spin you will lose a little oil.



Le flip. C'est magnifique!

Once you have all four pieces of the amulet you go back to the sphere and gain admission to the Guardian's cavern. The standard end-of-level nasty dwelleth inside, and this section at long last gives you the chance to fire off a few bullets as you are transformed into a flying cannon. Do watch out, though, as you only have a limited amount of ammunition at your disposal.

While the plot of this game hardly breaks new barriers, the death-by-cosmic-paving-slab scenes are a very nice touch, and finding the various pieces of amulet is a neat puzzle. When I heard that Richard Clayderman's producer was responsible for the soundtrack I must admit to having visions of 'Housewives Choice' and Mantovani strings. In fact, the score ain't half bad. It's very French sort of movie sounding — not quite "Betty Bleu" but reminiscent of the chase scenes in the gallic thriller, 'Diva'.

It's a truly pretty game, too. The future à la *Bio Challenge* may be inhospitable, but many of its views are colour co-ordinated like an interior decorator's dream. Lots and lots of subtle shades and bog house pastel hues.

Bio Challenge is definitely worth a look. It isn't the most absorbing game you'll have ever played, and there might have been just a little more to do. It's nevertheless an impressive release, and it's quite the cutest post holocaust game I've seen in a long while.

Steve James

Delphine Software
Price: £24.99

SOUND	83%
GRAPHICS	82%
PLAYABILITY	71%
LASTABILITY	72%

75%

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CIRCUS ATTRACTIONS

Ladies and gentlemen. Boys and girls and wild ones of all ages. Step right up, I welcome you to come on in, inside The Electric Circus. Though Golden Goblins' interpretation of a three-ringed wonder might not be quite the same as that of W.A.S.P.'s, the message is the same. The circus is a place of marvel, a tent where you can see all the wonders of the world, all in one place in front of your steamin' eyes.

Which is probably why recently everybody has started doing games based around the home of clowns and large amounts of sawdust. *Circus Circus*, then *Circus Games*, and now *Circus Attractions*, which, even though the idea is a bit dull, is a very entertaining game.

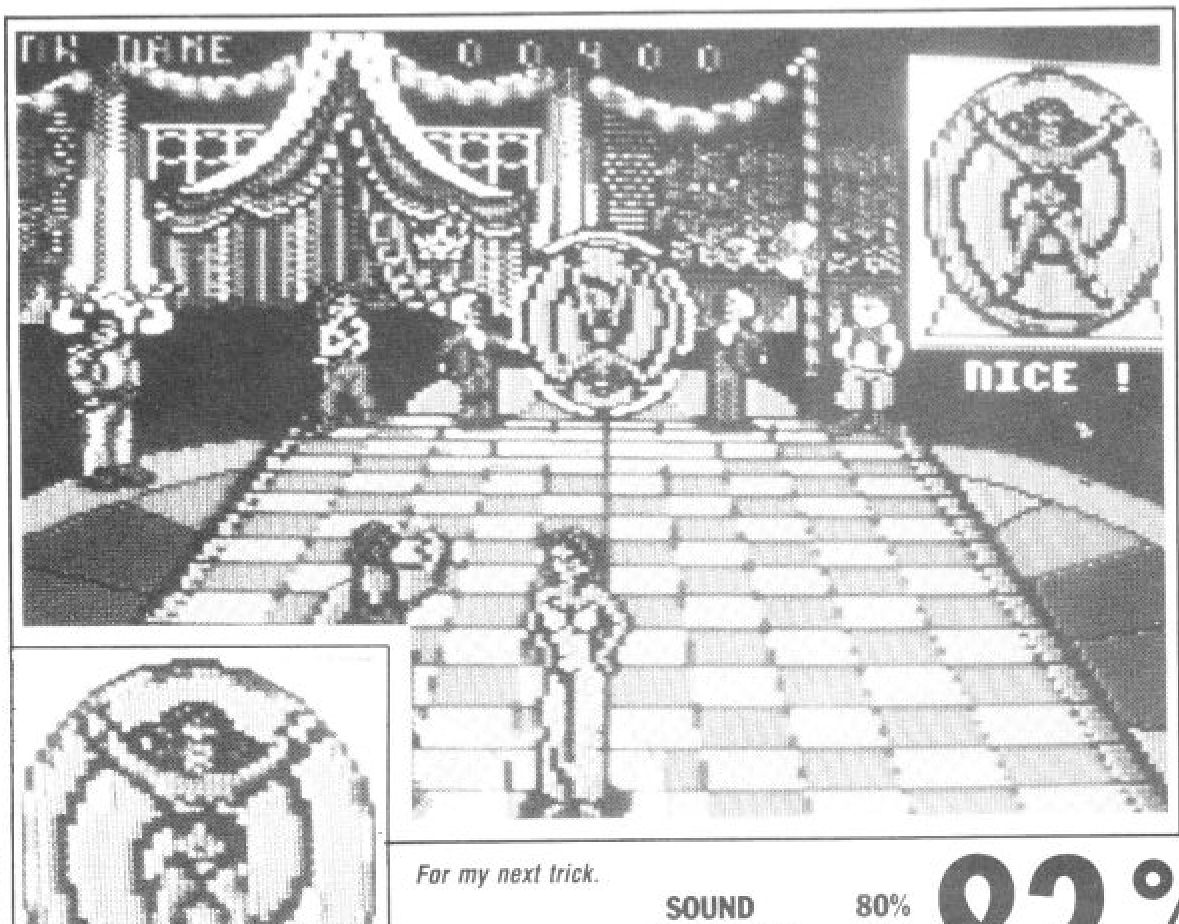
The most impressive thing about the game are the graphics. They are, quite simply, stunning. Some of them are HUGE, like the juggler for instance. For the rest of the game, scrolling (where there is any) is pixel-smooth, all sprites are amazingly well designed, drawn and animated. All I can say is . . . wow!

But does the rest of the game match up? Well, to a certain extent yes. I think the only reason that it could be short lived is the fact that it only has six events, albeit they do take a bit of mastering. When trampolining, you have to judge the right points to bend your legs and thrust upwards when trying to gain height, as well as carrying off somersaults to keep the crowd interested. Tightrope walking is simply a matter of knowing when to lean left, when to lean right, and when to do the right thing at the right time. Juggling is almost as difficult as the real thing. Move the joystick left at the appropriate time when a ball lands in your man's left hand. Push right to make him throw a club into the air with his right hand. Pull down to make him kick a balance ball into the air with his left foot. Push up to make him jump over the turtles (?) that race along the floor.

Knife throwing is also a matter of timing. Learning when to take a knife, and when to let go of it, is the key to success. Jumping clowns calls for you to plan their trajectory to ensure that they make it to the other side of the ring and land on the board safely.

Not the best game in the world, but quite a long way from actually being bad. An excellent second release from Golden Goblins, and I definitely look forward to seeing more. Now, who wanted the popcorn, who wanted the candy floss and who wanted the chocolate coated raisins?

Tony Dillon



For my next trick.

Golden Goblins
Price:
£9.99 cass
£12.99 disk

SOUND	80%
GRAPHICS	92%
PLAYABILITY	85%
LASTABILITY	76%

83%



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ARCHIPE



A lost soul imprisoned by a line of palm trees.

At last! I thought the day would never come, an original Amiga game! A new form of 3D. No violence. No other human opponent! Instead you have to work your way through 9,999 3D landscapes, defeating the huge monolith on each, by first absorbing its underlings, and then absorbing the big guy. The controls are simple. Point to where you want to go and then press the transfer button. It's strategic! It's big! It'll take a long time to complete! (It's a bit like *Sentinel*, actually).

Logotron
Price: £24.99

A necromancer prepares to eat some coastline.



ELAGOS

Ah! There goes all my hopes and dreams of an original game. Maybe next time. Perhaps there won't ever be a next time. I worry about the state of the software industry at times like this. *Archipelagos* has to be one of the most surreal and abstract games I have ever played and even this is comparable to an earlier title. It's just not fair.

In days of old, the Elders (well, who else would you expect?) were a bit fed up with their boring everyday lives. So they daydreamed, their mental power being such that they could walk into each other's minds — and so they did, each creating a little piece of land within their craniums. Slowly, and after months of hard thought, these islands became real (that's what I call positive thinking). As with almost everything else in life, they soon got bored of the islands and imagined a planet that hung forever in the sky, forever pointing the way North. This too became reality, life flourished on the planet, and the flourished life forms saw the archipelagi (is that right?), and they liked them, and took over, destroying anything that tried to win them back.

The aliens have long since gone, but they still hold power over the islands through the mutations they have left behind them. Mobile trees, patches of acidic blood and a couple of interesting small, ball-like creatures wander around the edges of the islands, removing the land as they move. Lost souls sweep around in the form of whirlwinds, contact bringing death.

To top it all, the overall 'God' on each of the 9,999 arch's is a pointed, rather phallic lump of rock called a monolith. To beat the monolith, you have to find and destroy all the rocks that are littered about. To destroy a rock, it has to be linked to the monolith by land. If the rock is on an island that isn't connected to the monolith — it's *Populous* time again — you have to build land. This is easy. Just put the cursor over wherever you want. If there's no land, you put down sand. If sand is there, you put down land.

When you have taken out the last rock, you then have a 90 second time limit to get to the monolith and remove it by absorption. Do that, and you get to go onto the next level.

Looking at the screenshots, you must admit this game really does look like something special, and it is. But I was expecting a game so deep and involving that you could play it for hours into the night and emerge the next morning covered in cold sweat. Sadly it isn't that complex. It's an aspirational test which has very shallow game-playing, and it's one that quickly grows tiresome.

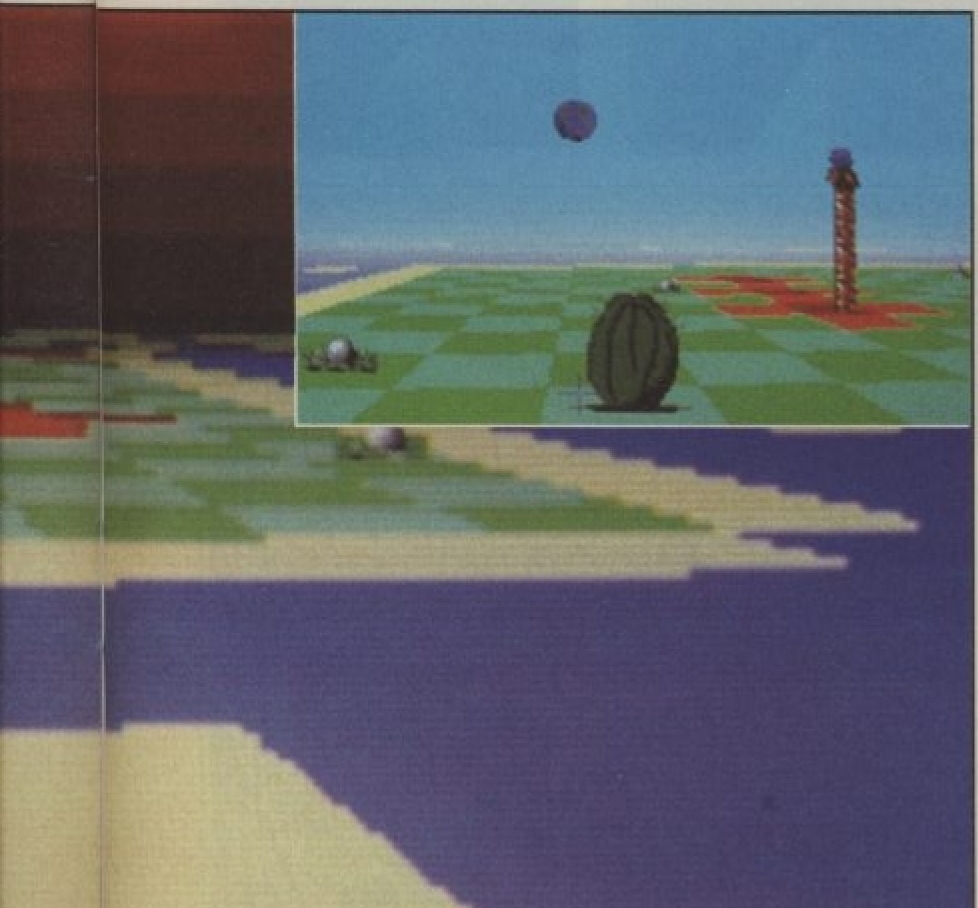
The graphics are amazing, apart from the way day changes into night and vice versa. The feeling of distance is incredible, thanks to 'mist-o-matico-vision-colour'. The colour is graduated, not completely dissimilar to the system implemented on the Archimedes version of *Zarch*. This, plus the perfect sprite sizing in relation to distance, makes the game a visual treat.

The sound isn't worth interupting your mum as she washes out the Heinz Beef and Custard Baby food that your little sister has poured over her. The Lost Souls make a wailing, whining sound.

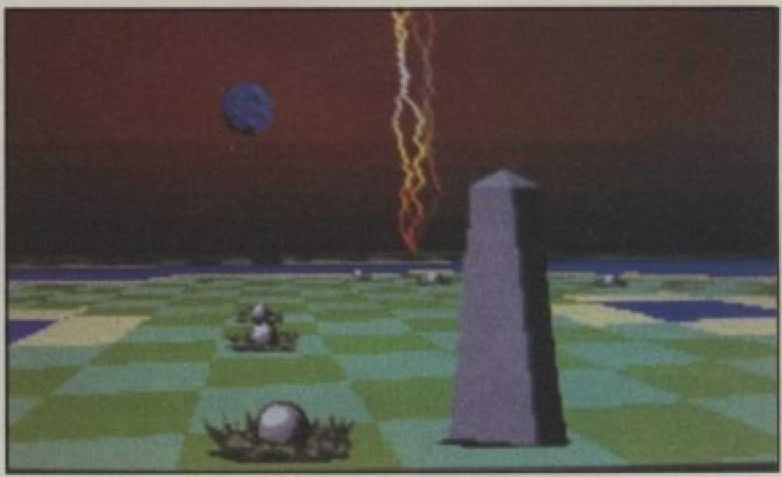
What a shame the game doesn't live up to expectations. Don't get me wrong, I'm not slagging it. It's good, and worth trying out. It's just not what it could have been.

Tony Dillon

A bloodstone. Once struck by lightning it'll open and cover the island with the Blood of the Ancients.

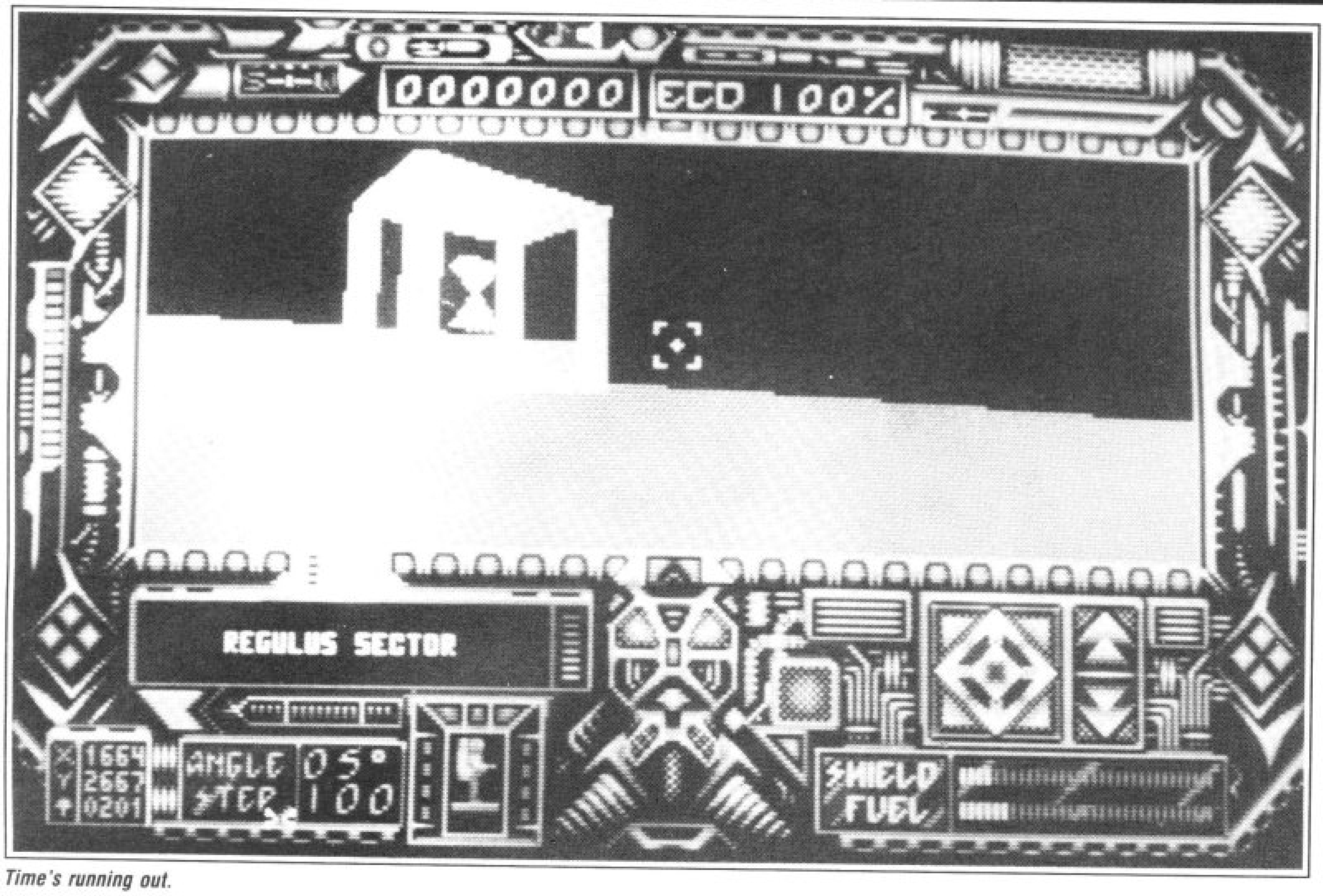


The obelisk — your real adversary.



SOUND	**81%**
GRAPHICS	**97%**
PLAYABILITY	**85%**
LASTABILITY	**65%**

79%

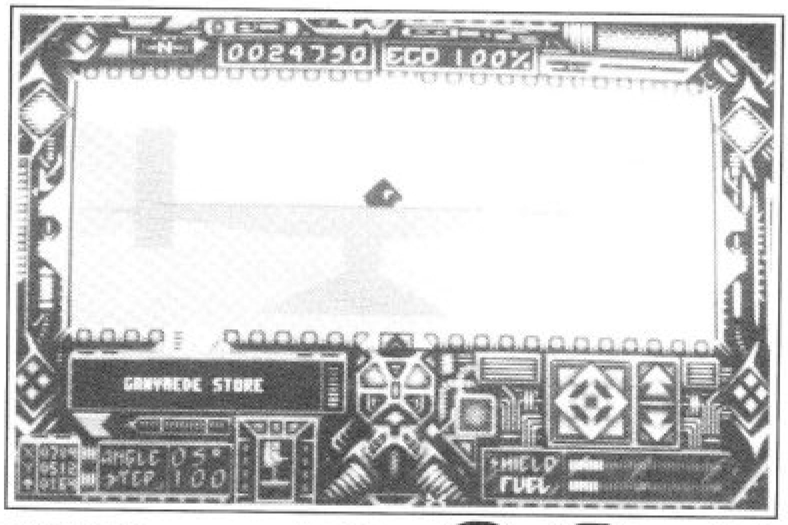


Time's running out.

DARK

Freescape has always struck me as the game system with the most potential, but sadly Incentive has yet to use it. For anybody who doesn't know, Freescape is a game system which is based around a world created entirely from 3D filled graphics, in which nearly everything can be manoeuvred by shooting. The problem with Freescape on the 64 was that it involved the machine chewing up vector calculations and dribbling them out at a very slow rate — this problem, at least, no longer applies to the Amiga version.

In this episode an unfriendly bunch called the Ketars have decided to take revenge on your world, Evath, by erecting a giant weapon known as Zephyr 1 on the dark side of the second moon, Tricuspid. To prevent a wave of panic, the government have kept everything quiet, and in a bid to save Evath have dropped you in your all terrain yuppie space suit in order to wipe out a network of Energy Collection



Incentive
Price: £24.95

SOUND	**45%**
GRAPHICS	**86%**
PLAYABILITY	**82%**
LASTABILITY	**84%**

82%

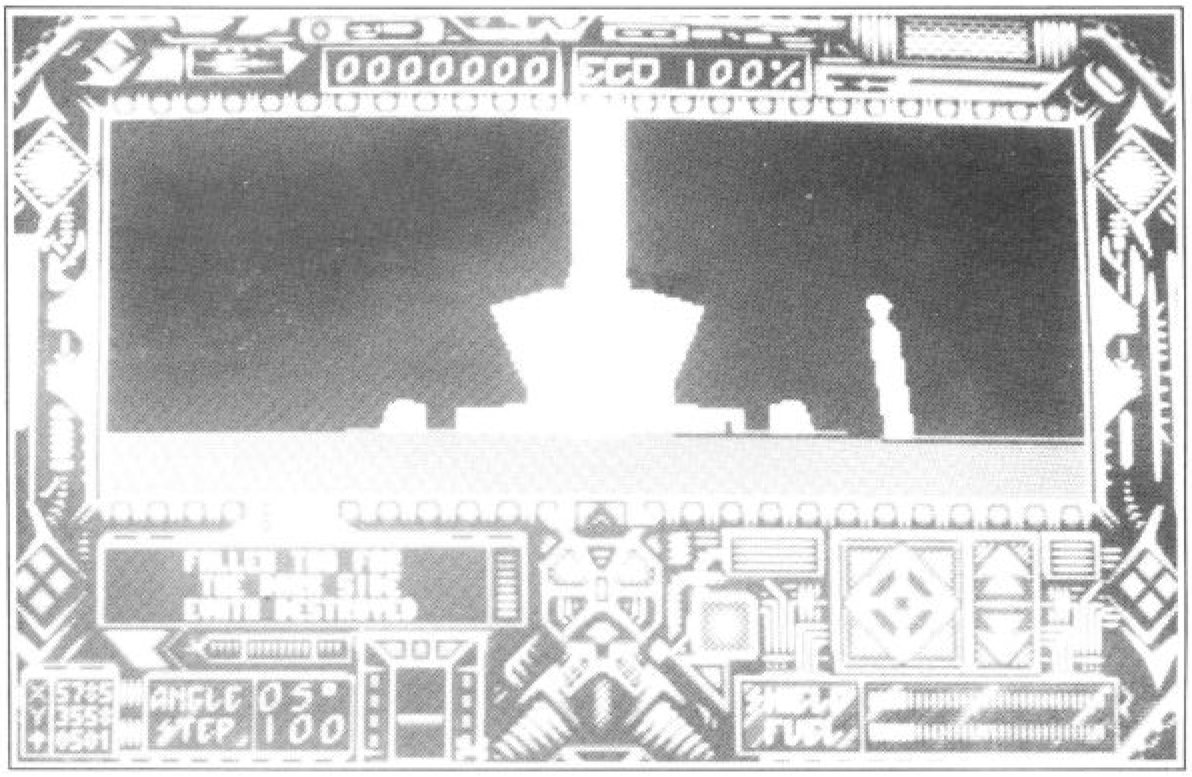
Devices (ECD's) to prevent the weapon from gaining the power it needs to fire.
Patrolling the surface of the moon are tank-like objects called Plexors who don't take kindly to people taking pot shots at their ECDs and as soon as you come into range they'll open fire.

Obviously your suit is equipped with the latest lasers and a jump jet pack with a limited fuel supply, which can be topped up; but it's a matter of finding the right locations.

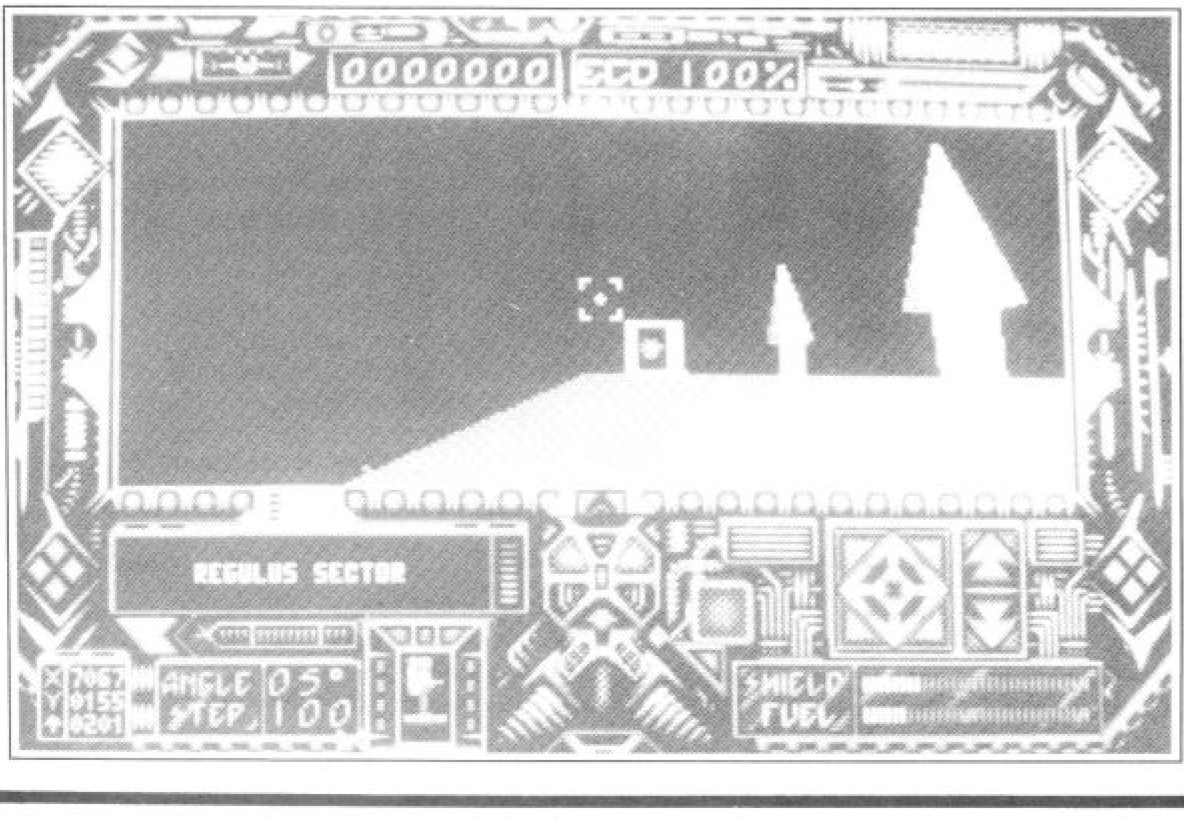
One infuriating feature is the way you lose shields everytime you collide with an object, such as a table or a wall. Still who said life was easy?

Apart from travelling around blasting everything there are a number of logic puzzles to be solved which greatly increases the atmosphere of *Dark Side*. And don't expect it to be easy going, there's plenty of terrain and surprises around every corner.

Touchdown on the moon.



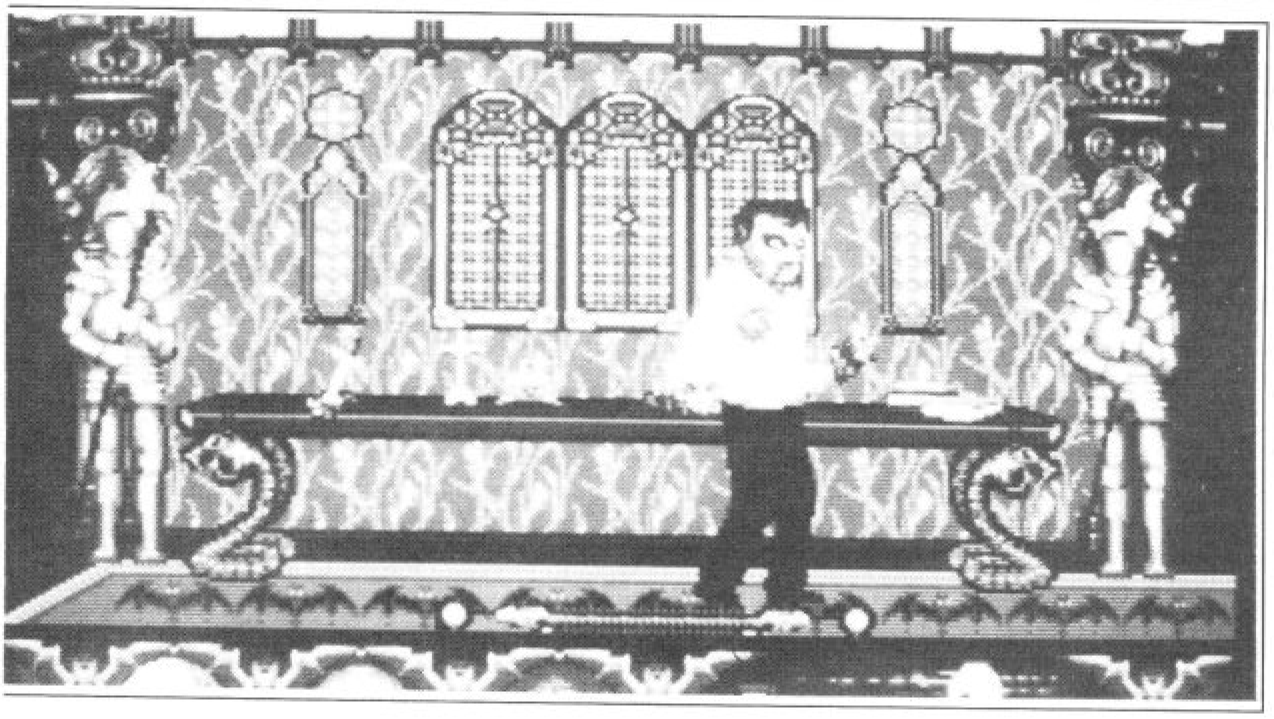
SIDE



The graphics work well at generating atmosphere, though a few touches like lightning and stars would have greatly enhanced it. There isn't too much on the aural side, though what there is ties in well. It's hardly outstanding, though.

Dark Side is a game for the more conservative player who is prepared to sit down with a paper and pencil, take notes and maps, and assess a location from every possible angle. If you've already got *Driller* on the Amiga and liked it you'll moon with joy over this. If you've had no previous experience of Freescape and its friends I still think you should take a look — it's starting to go places.

Mark Patterson

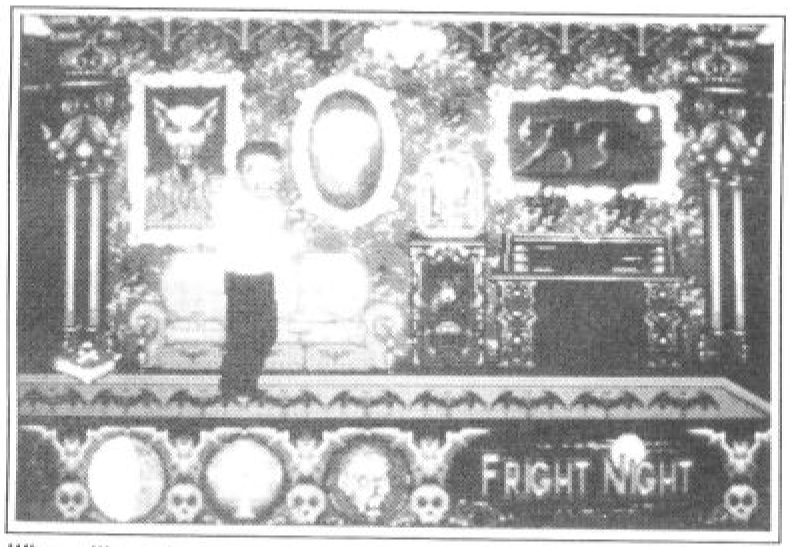


Out for the Count.

FRIGHT NIGHT

Gerry Dandridge moved into a quiet neighbourhood so he could get a good days sleep. The night-shift can be tough, but his neighbours just won't let him rest (not that Gerry really wants to rest in peace). He can't understand why they're bothering him; he's just a regular all-American guy. He doesn't like foreign food — especially with garlic — and he likes his stake rare — as rarely as possible. (*That's enough vampire puns—Ed.*).

Frightnight is one of the best dressed games I've seen for a while. The backgrounds, drawn by Steve Bak, are particularly nice, although I think Gerry's taste in decor leaves a little to be desired. Habitat obviously hasn't reached Translyvania yet. Each of the screens are packed with delightful little details. Eerie portraits, bubbling test tubes and grotesque gargoyles are all lovingly crafted and colourfully drawn to create a spectacular setting. This works a treat.



Where d'he go?

In contrast, the idea behind the game couldn't be more simple. Your nosy neighbours may be a pain, but they're also a fresh supply of blood. If they don't want to donate, then you'll just have to bleed them dry anyway. The trouble is though, if you let them cross you — your future will look distinctly un-rosary. Aaargh!

That was a close one, I nearly lost control completely there. So, there's nothing more for Gerry to do other than to wander around the house looking for victims. When you find a likely looking one and have sidled alongside him, you'll find yourself flung into a pounce and giving him a lovebite he'll never forget. Thwarting your progress are the things they'll throw at you (bibles, holy water, the usual stuff), ghosts which pursue you and hands of ectoplasm that pop up through the floorboards. It's not particularly easy to survive for any length of time, but there's not a lot of skill involved in it either. The best you can do is to remember the most direct path between each snack and to spend as little time as possible on the more awkward screens.

There's not a lot of point in taking *Frightnight* seriously. Microdeal seemed to have expended all their energy on creating impressive sound and graphics, leaving the gameplay to take a definite back seat. My advice is to sit back and enjoy the show. For instance, everytime you finish draining the blood of another hapless intruder, Gerry turns to give you a wicked toothy grin and to let out a huge vampiric belch. Beyond this level of mild amusement, there's not a lot else to the game. A shame really, because a lot of effort has obviously been put into creating it and, because of its oversimplicity, I don't think I'll be booting it up very often.

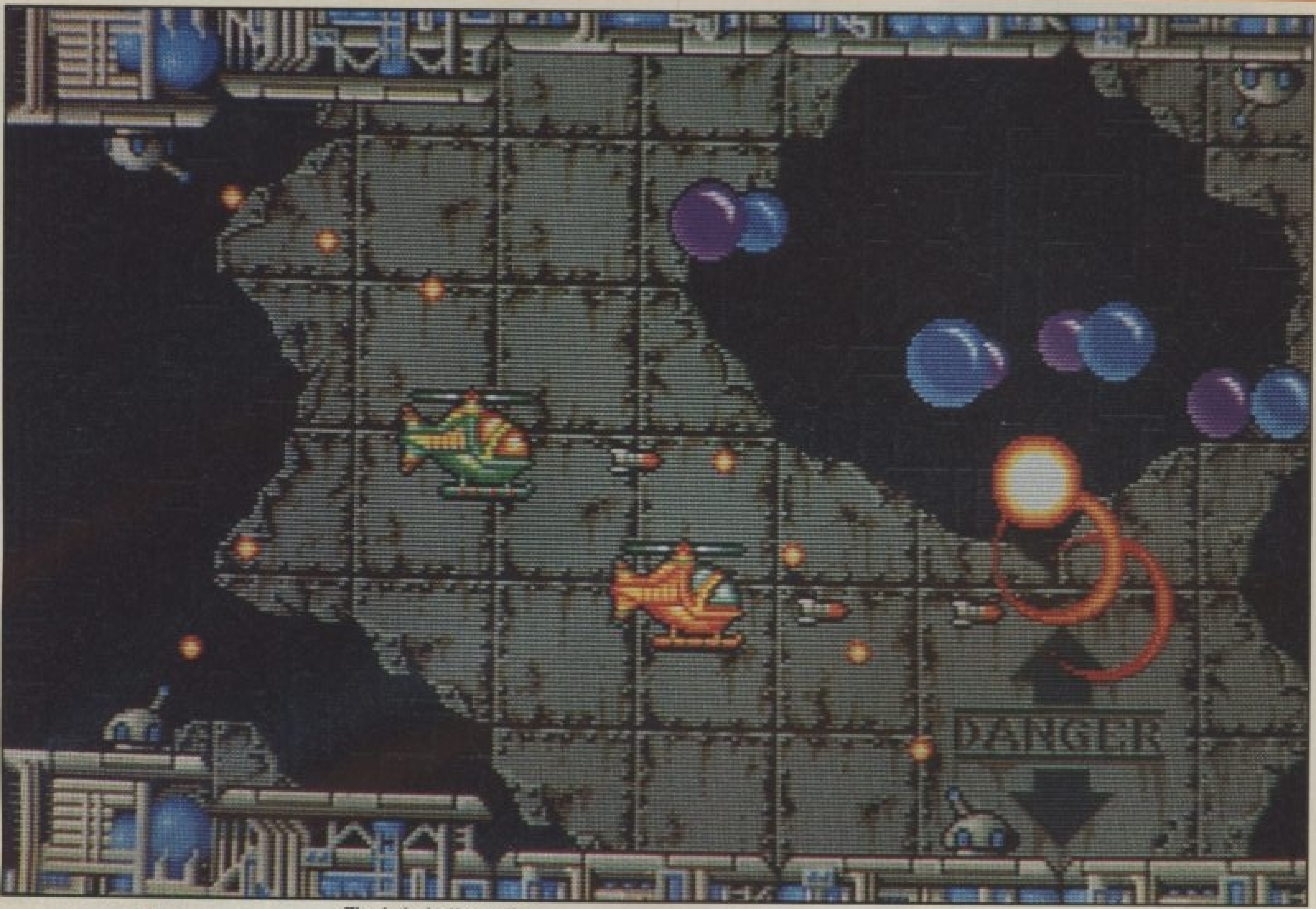
The music certainly deserves an honourable mention. The original score with its howling wolves and other little bits enhances the atmosphere enormously, but the really nice touches are the snippets of 'The Death March' that are thrown in from time to time and the playing of 'There's No Place Like Home' everytime you return to the screen with your coffin in. *Frightnight* is a laugh, but don't expect it to keep you up all night.

Mark Heley

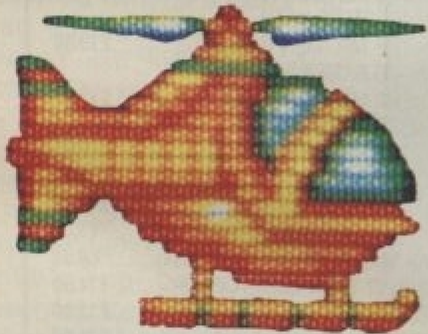
Microdeal
Price: £19.95

SOUND	89%
GRAPHICS	88%
PLAYABILITY	41%
LASTABILITY	45%

53



The hole in the wall.



BLOOD

Programmer David Jones (who wrote *Menace*) is currently studying Microsystems at the Dundee Institute of Technology. I hope he fails because the mind that could construct something this warped could do a good deal of damage in the real world.

Blood Money makes some pretty extravagant claims. Its boldest is to assert that it is '*the* ultimate arcade game'. It isn't, it's an above average shoot 'em up that is frustrating and unrewarding in the extreme.

The idea is simple enough. You participate in an alien safari. The stakes are high: riches and excitement if you win, death if you don't. There are four worlds, each of which contains an unpleasant variety of creatures and defences, all of which are hostile. Killing them is rewarded with hard cash, which materialises as the aliens die. Catching it enables you to drop in to the local equipment shop for a few chocolate bars, a can of 7 Up and some added weaponry.

The problem with *Blood Money* is that it is frustratingly hard. It doesn't have the right blend of challenge and reward. Space for manoeuvre is at a premium, so having to collect cash as it falls after destroying the aliens increases the difficulty. To lose all the weapons you have purchased each time you die (your original firepower is pitiful) is tremendously irritating. Add to that gates which require opening, gaps which need careful timing to pass through, sections where the joystick reverses, and obstacles which are nigh on im-

Psygnosis
Price: £24.99

Dozen of missiles.





Snap, snap, gobble, gobble.

MONEY



possible to surmount without losing a life (and all that precious weaponry you've spent your hard earned cash on) and you begin to understand why the game is so annoying.

Blood Money claims to have alotted a megabyte for the graphics and 250K for the sound, but whilst there are some well animated aliens — the jellyfish are particularly good — and a Dave Whittaker soundtrack, it fails to leave any lasting impression. Most of the sonic and graphic frills have been lavished on the intro sequence with its impressive asteroid shower and samples (Loadsamoney?). The in-game sound however is a poor tune and some average effects, whilst the graphics lack any real depth.

Blood Money is neat, but it builds itself up too much. It's simply not as good as it thinks it is. I just hope David Jones doesn't come up with anything on me, he seems to be a malevolant sort of character.

Mike Pattenden



An impressively dressed intro accounts for much of Blood Money's best graphics and sound.

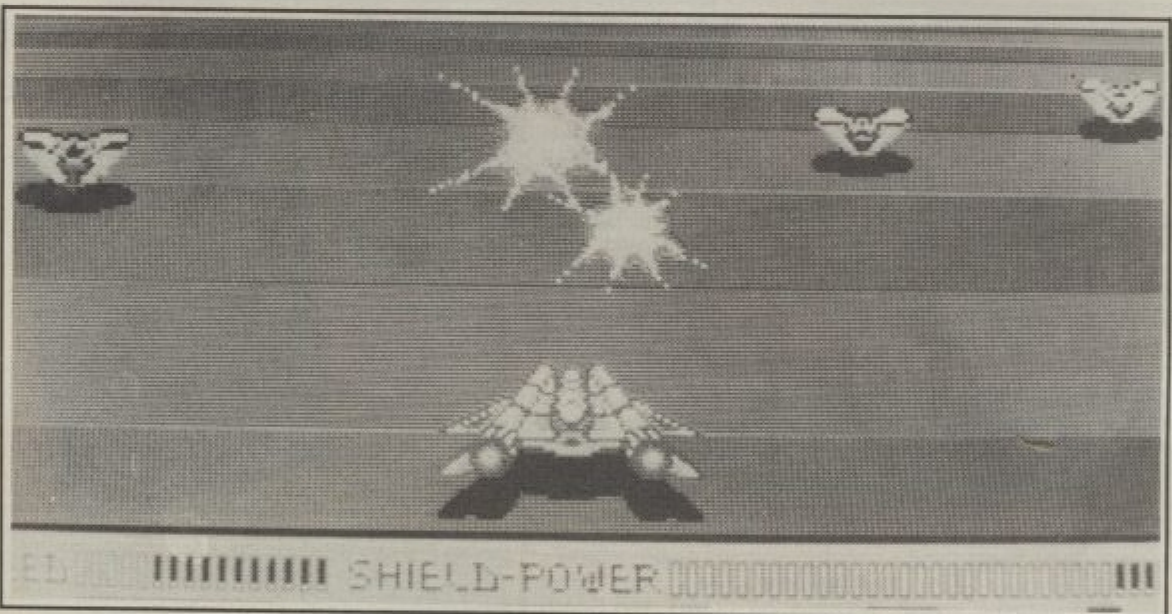
SOUND	**72%**
GRAPHICS	**77%**
PLAYABILITY	**74%**
LASTABILITY	**78%**

76%


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ANDROMEDA MISSION





Ballblazer-type landscape.

Somewhere in the far reaches of the galaxy an epic battle is taking place. A single one-man spaceship fights its way through endless attack waves. You take control of that spaceship as you struggle to complete the *Andromeda Mission.*

Your mission starts on a planet that looks as though it's been freshly mown with a Qualcast. Needless to say the inhabitants don't want you messing up their gardening, so they resort to that age-old tradition of trying to blow you into a million tiny pieces. If you manage to destroy enough aliens and successfully wipe out the mothership then you blast off into space. Once again, destroy anything that moves until you find the next planet to wreak genocide upon. As you fly through the sixteen various stages you can shoot pods for extra fire power.

At first glance, *Andromeda Mission* looks very much like *Buck Rogers* but it plays much better. The planet levels are set over a superbly smooth *Ballblazer*-type landscape. It's no good having perspective in the landscape if the graphics on it don't give the same impression. Thankfully the aliens grow nice and smooth as they approach the front of the screen. Attention has been paid to detail as well, for example your ship tips as you veer left or right to avoid the alien fire.

The space sequences are basically the same thing with a star-field instead of the landscape.

Sound is also quite good and perfectly adequate for the game although a few more spot effects wouldn't have gone amiss.

The levels are gauged so that it takes a bit of practice — but not so much as to make it become boring — before you reach the end. It's difficult to find a shoot-em-up that is both playable and slightly different but Demonware seem to have come up with one. It's great fun to hurtle across the planet's surface blowing away aliens.

My only worry about *Andromeda Mission* is how long it will hold your interest as gameplay does get a little repetitious.

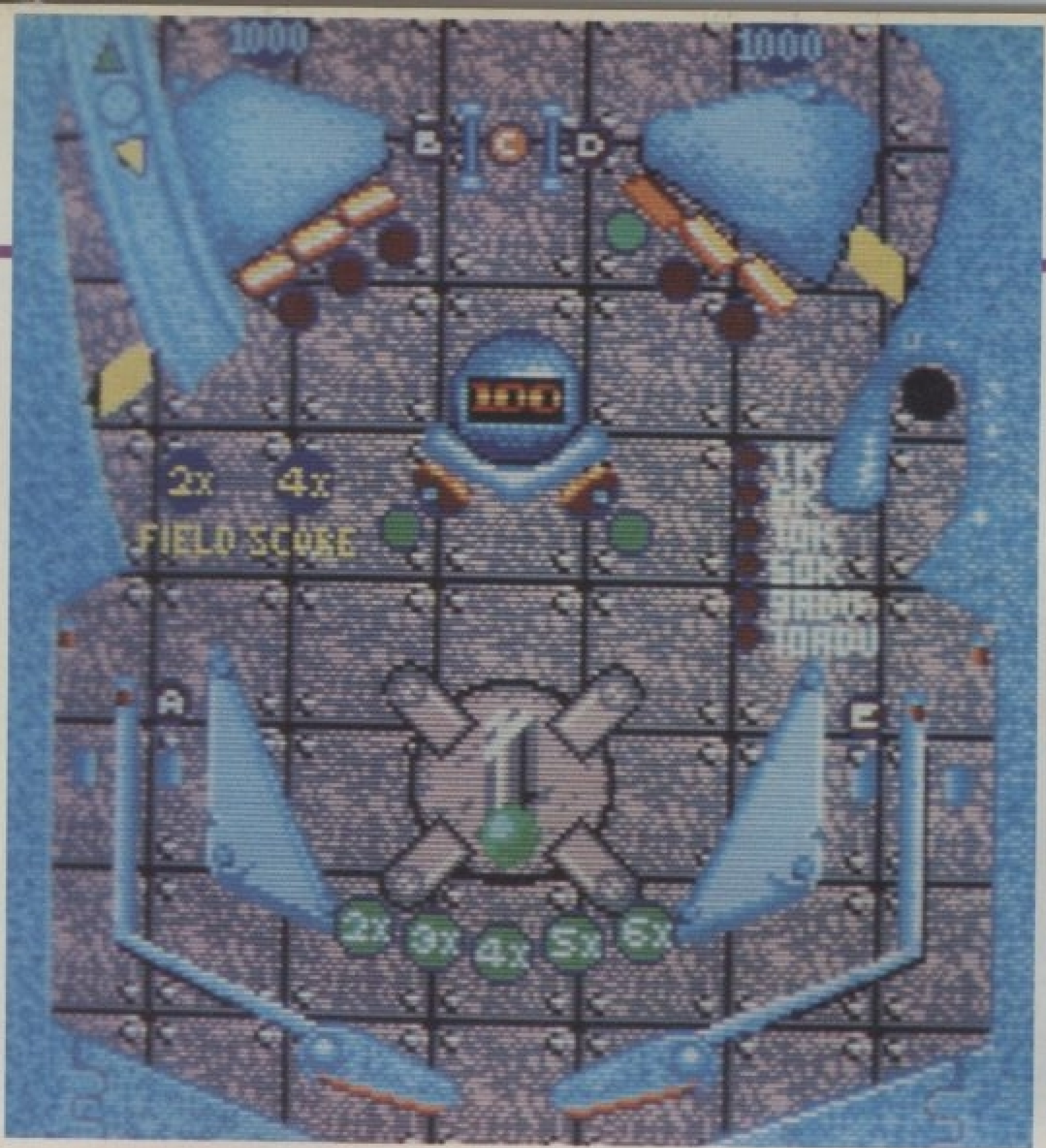
Overall *Andromeda Mission* is a great game with a strong "just one more go" factor. If you like nothing more than mindless violence then this could be the game for you.

Mark Mainwood

Demonware
Price: £19.99

SOUND	**69%**
GRAPHICS	**72%**
PLAYABILITY	**76%**
LASTABILITY	**65%**

72%



Wild, mean pinball game.



One of many tables.



TIME SCANNER

When a certain publication reviewed the Amiga version of this little known (to me) coin op, and said it was an amazingly faithful conversion, well, I jumped at the chance to review it. An almost perfect conversion of a brilliant Sega coin-op. Wow!

Listen, if Amiga *Time Scanner* is a perfect conversion, I think that the self-same bods who thought up the very clever sprite enlargement routines that Sega love using must have slipped up a little on the ball inertia. Either that or the ball is made of some strange magnetic material that can change speed at will, or perhaps we just aren't playing on Earth. Either way, *Time Scanner* isn't very good.

As you have probably guessed from the screenshots, *Time Scanner* is a computerized Pinball machine. This is nothing new, remember *Pinball Wizard*? Anyway, like all great pinball machines, *Time Scanner* has a theme, and the theme for today is time (spot the clever, yet incredibly subtle pun there?). You actually play on a whole number of different pin tables, all connected via time tunnels, and each has a backdrop depicting a different area.

Each of the tables is split over two screens, and the idea is to as large a bonus as possible on the first screen before you inevitably fall through the gap between the bumpers and go through to the second screen, where the aim is also to direct the ball into any exits that just happen to be on screen.

Looking at a still shot of the coin op, and then looking at a still shot of the Amiga version, I have to say, yes, they do look identical. It's when the ball starts moving that the similarity ends. It has very strange inertia and braking powers. It can come off a bumper at high speed, and then slow down for no reason at all. Also, when you hit the ball off these, it never quite seems to go the way you'd expect.

The music is a direct translation from the arcade, but the game no longer has the strong sound that was parts of its appeal in the arcades. This now has average soundtrack, average sound effects, average intro tune, which, I must add, does have some samples.

Not one to rush out for. Not a blinding conversion, and then again, not even a good pinball game.

Tony Dillon

Activision
Price: £24.99

GRAPHICS	80%
SOUND	75%
PLAYABILITY	68%
LASTABILITY	59%

71%

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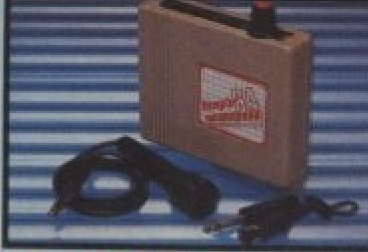
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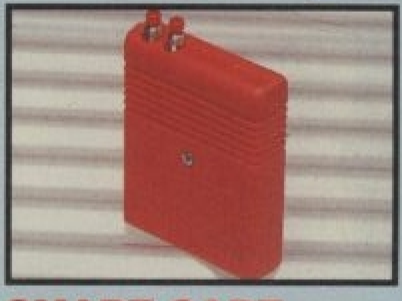


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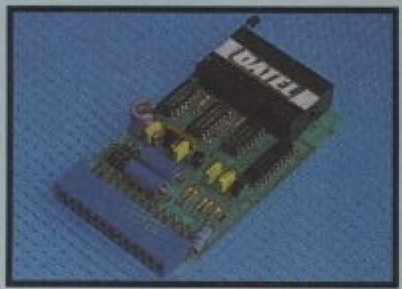
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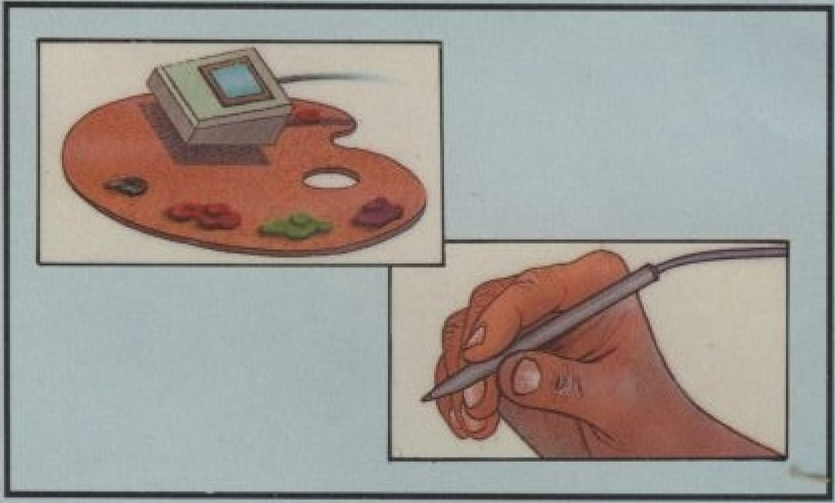
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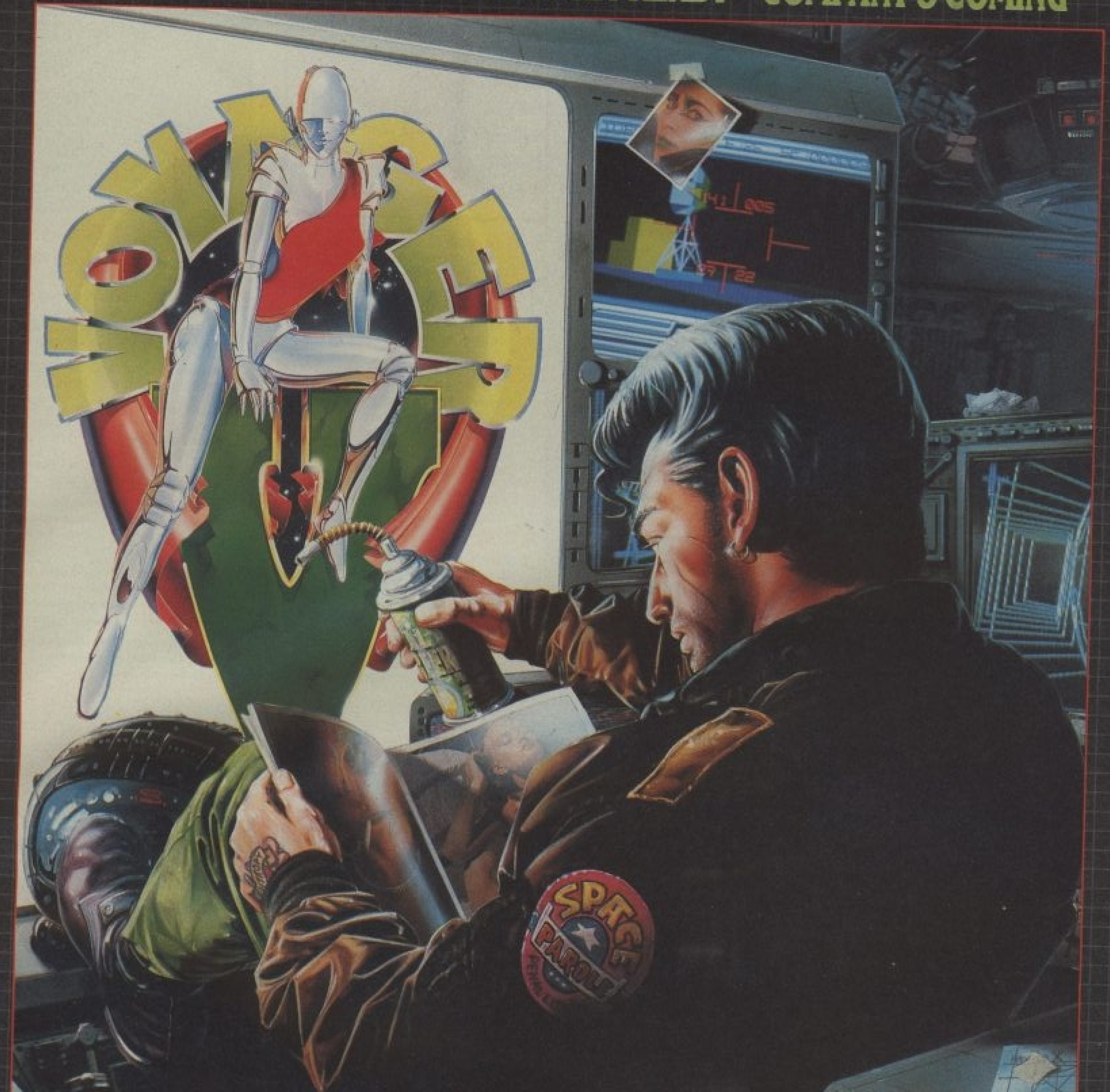
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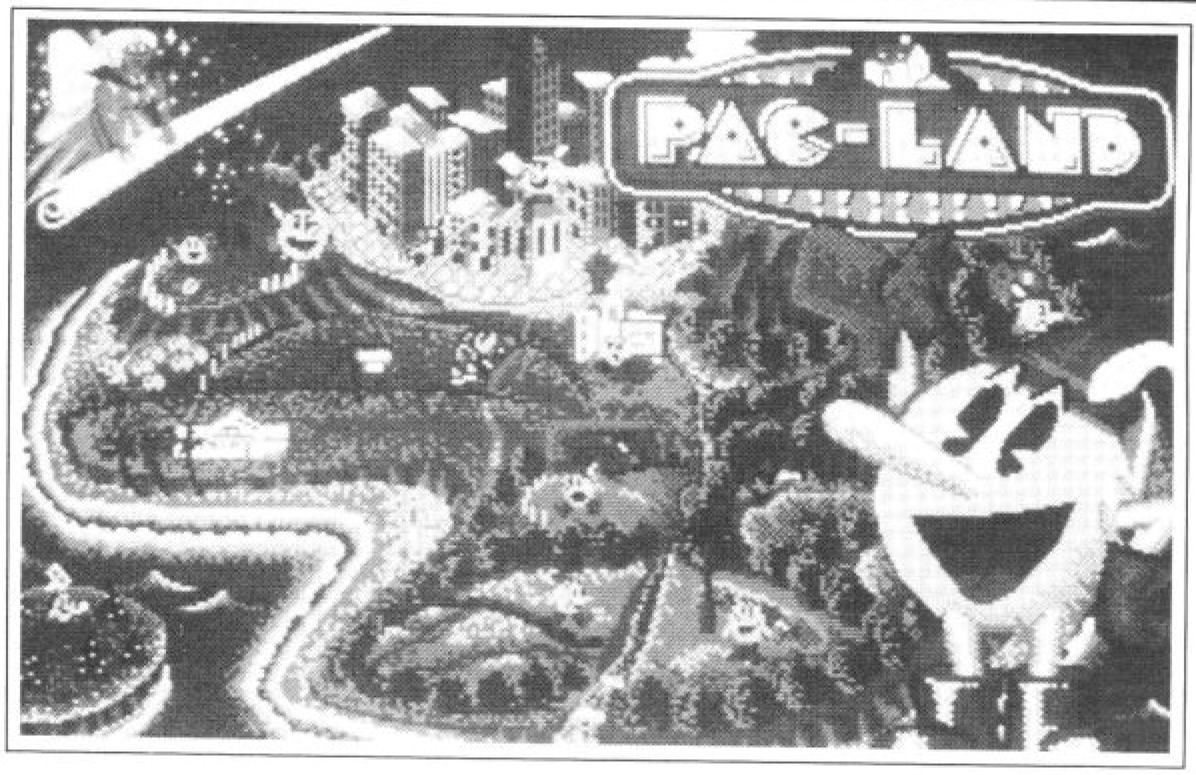
Luke Snayles – returning to Earth after completing a 50 year sentence of "investigative exploration" is not a man you'd wish to meet. After half a century of solitude, he's bored and hungry. On Earth the gate crashers are about to arrive – they are the ROXIZ, but Snayles has got other ideas – no-one, but NO-ONE is going to spoil his home-coming party!

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Worra nose on Pac.

PACLAND

Pac is back! At long last the Amiga version of the arcade smash *Pacland* is available. As Pacman your quest is to help a lost fairy back to Fairyland. To succeed you must pass through towns, scale rugged mountains, forge dangerous ravines and trek across deserts. Your progress is hindered by Inky, Blinky, Pinky, Clyde and Sue. These persistent ghosts will try to stop you in a variety of ways, from running you over with cars and buses to jumping up and down on your head with a pogo stick. Your only protection against the ghosts are the power pills that are dotted around the island. Eat one of these and you will be able to take revenge on the helpless spectres.

If you succeed in getting to Fairyland the Queen will give you a pair of flying boots to speed you on your return journey. But that's not it. What should be waiting for you when you get home but another lost fairy, so it's off again but this time there's more to negotiate.

I couldn't wait to start playing *Pacland*. I was expecting great things from the Amiga version — but I was sorely disappointed.

The graphics in the background are good, in fact they're almost identical to the arcade original. The foreground sprites are adequate but aren't to the same standard as the background, just take a look at Pac's conk, what a hooter (Barry *PacManilow*?)!

The sound is faithful to the arcade version but a few spot effects are missing. What really lets *Pacland* down is the gameplay. The playing area jerks nauseously from right to left and that is unforgivable. The Amiga is capable of perfectly smooth scrolling as proven in *Pacmania* which was an excellent conversion.

Not only is the scrolling awful but the game is riddled with bugs. For example, you can end a jump by landing on solid ground and be swallowed up by the earth!

There are also many features on the arcade version that are missing from the Amiga game: there's no parallax scrolling; you can't choose the trip number; the list is quite lengthly. Due to the scrolling and bugs you're probably not going to want to play *Pacland* for very long.

Pacland could have been converted to the Amiga almost perfectly but Quicksilva have made a real pig's ear of it.

If you like *Pacland* then I suggest you shovel your twenty quid into the old arcade game and steer clear of this.

Mark Mainwood



Quicksilva
Price: £19.95

SOUND	67%
GRAPHICS	68%
PLAYABILITY	42%
LASTABILITY	44%

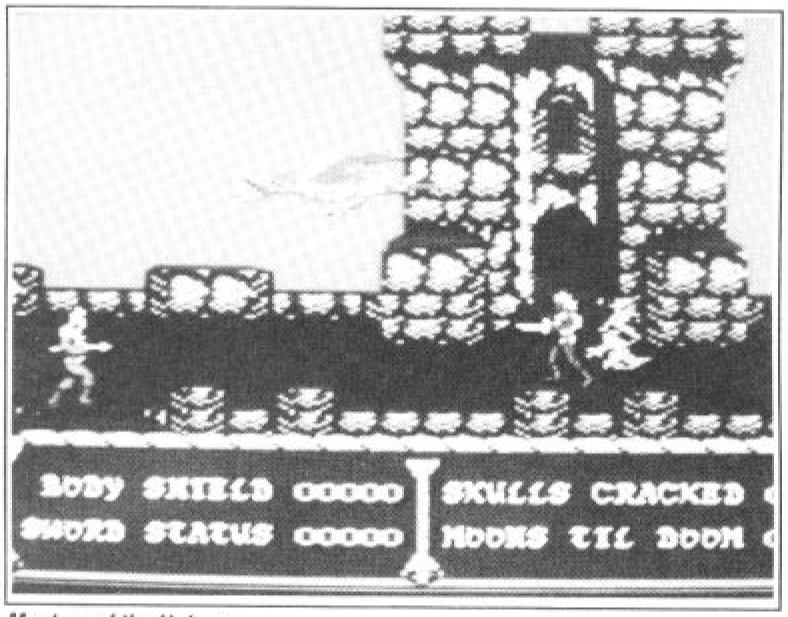
50%

CHEAPO ROUND-

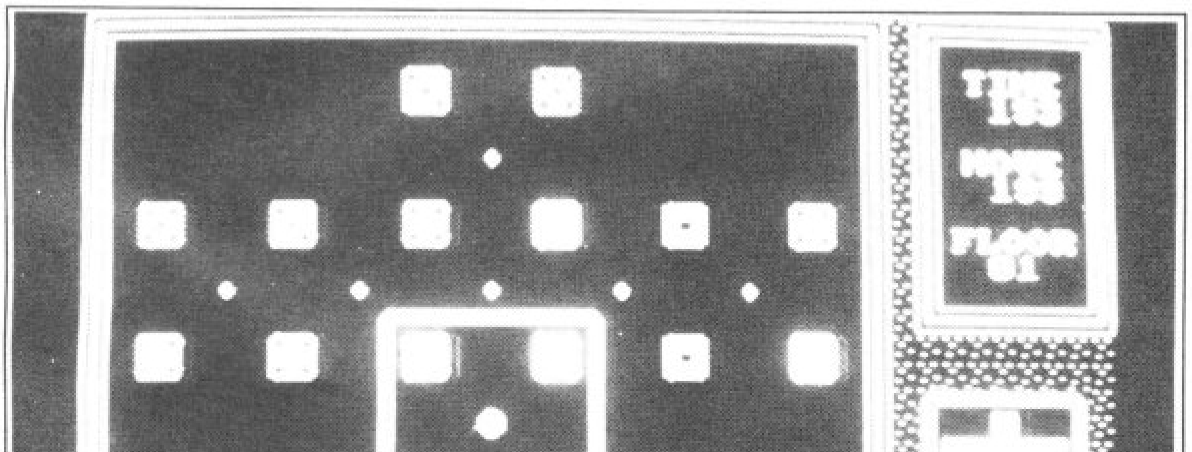
CYBERNOID

Kixx

Why play a clone when you can play the real thing? Released almost exactly a year ago this is the game that re-established Hewson. A CU Screen Star and rightly so, it combined blasting with strategy and made you forget it was a flip screen jobbie. Beautiful graphics, neat explosions and 'just one more go' gameplay make this re-release of the month no probs.
(93%)



Masters of the Universe.



Mind Trap.

MINDTRAP

Mastertronic

This looks distinctly East European to us. Perhaps it's because of the rather dry, intense logic puzzles that confront you when it's loaded up or the fact that all the people involved in making it are called Srzelobenovsky — and that's only their first name. Definitely one for the brainier types. Shoot 'em up addicts need not apply.
(66%)

MASTER OF THE UNIVERSE

Kixx

We're going back more than two years with this one. Just when the preposterously named *He-man* and his other badly animated cronies were approaching world domination they turned their attention to the home computer scene.

US Gold released an adventure and an arcade game in an attempt to swamp the market with the nasty things, but they failed. It's the arcade game released as a cheapo here and it's not difficult to see why: uninspired platform jumping and a few puzzles along with lacklustre sound and graphics condemned it to obscurity where it should have been allowed to remain.
(52%)

TRANSFORMERS

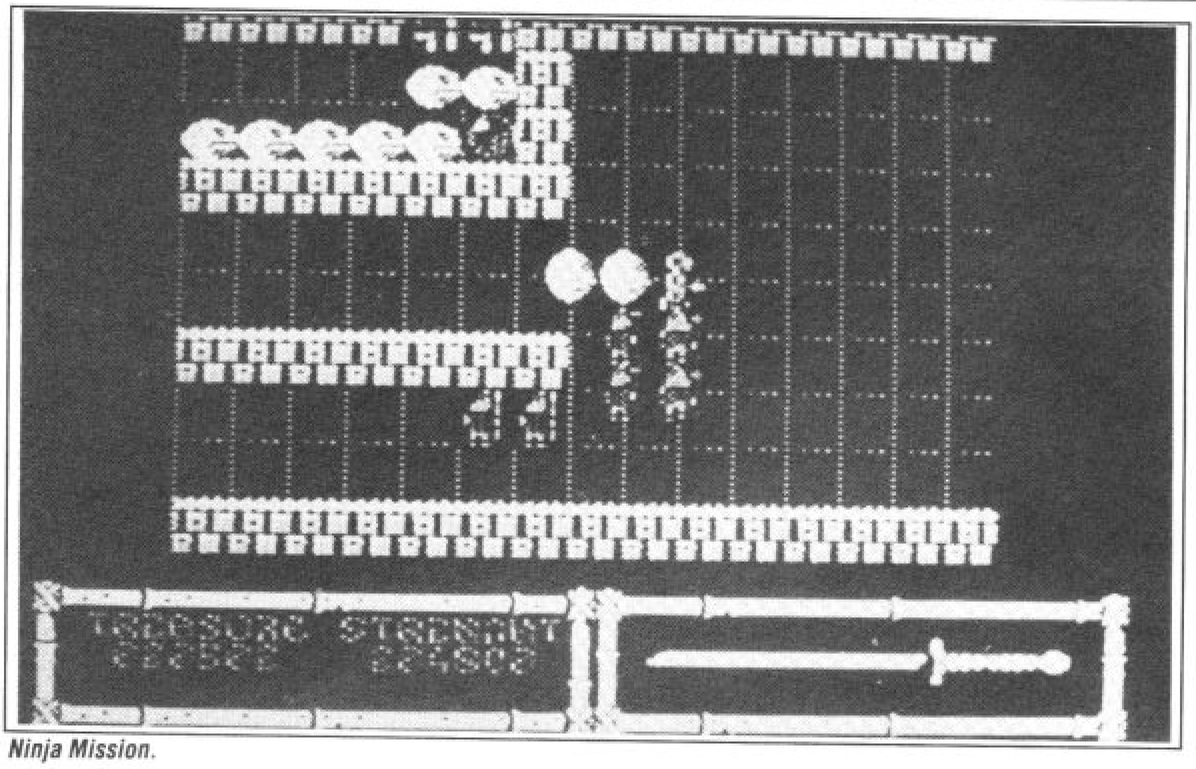
Mastertronic Plus

Aaarrggh!! It's another game based on a a naff toy. Unsuprisingly it's a naff game too. it's a re-release of the old Ariolasoft title and really you don't want anything to do with it. Passé.
(32%)

PITSTOP II

Kixx

Another rave from the grave this one. Still one of the best racing game to grace the 64. There's plent of solid grand prix style racing to be had here with pitstops too. Well worth a look.
(85%)



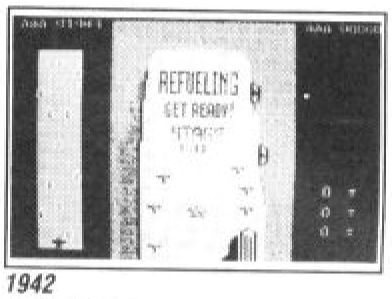
Ninja Mission.

1942
Encore

Elite's budget label coughs up another oldie, though it's less than golden. It's an arcade conversion of the Capcom coin-op.

It's still a challenge but don't expect much more than lots of planes appearing in various sizes and formation. A blast from the past for devotees of this style of game only.

(68%)

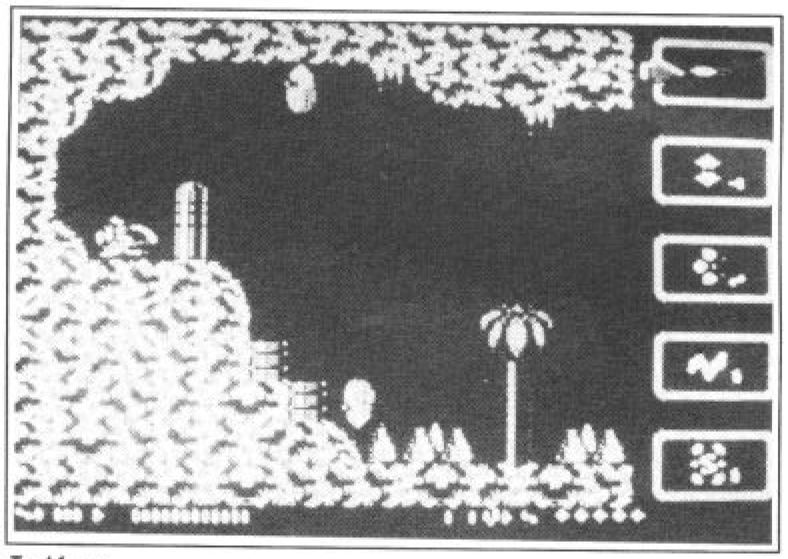


1942

NINJA MASSAGE
Codemasters

There are two surprising things about this game. The first is that it doesn't have the word simulator in the title, and the second is that *Ninja Massacre* isn't a beat 'em up. Believe it or not, it's a *Gauntlet* clone! Mass oriental combat is how it describes it, but you don't need to be a genius to see that it isn't. But you weren't going to buy with a title like that anyway were you?

(43%)



Taskforce.

TASKFORCE
Players Premier

Not a shoot 'em up or a *Gauntlet* clone, but instead the first outright clone we've seen of *Cybernoid*. Guide your ship through a top secret South Pacific air force base and rid it of the mercenaries, who in less than hours will be in control of the base's terrifying cruise missile arsenal.

Naturally this doesn't have the polish or the colour of Hewson's original, but it's still a challenge. A badly timed release.

(74%)

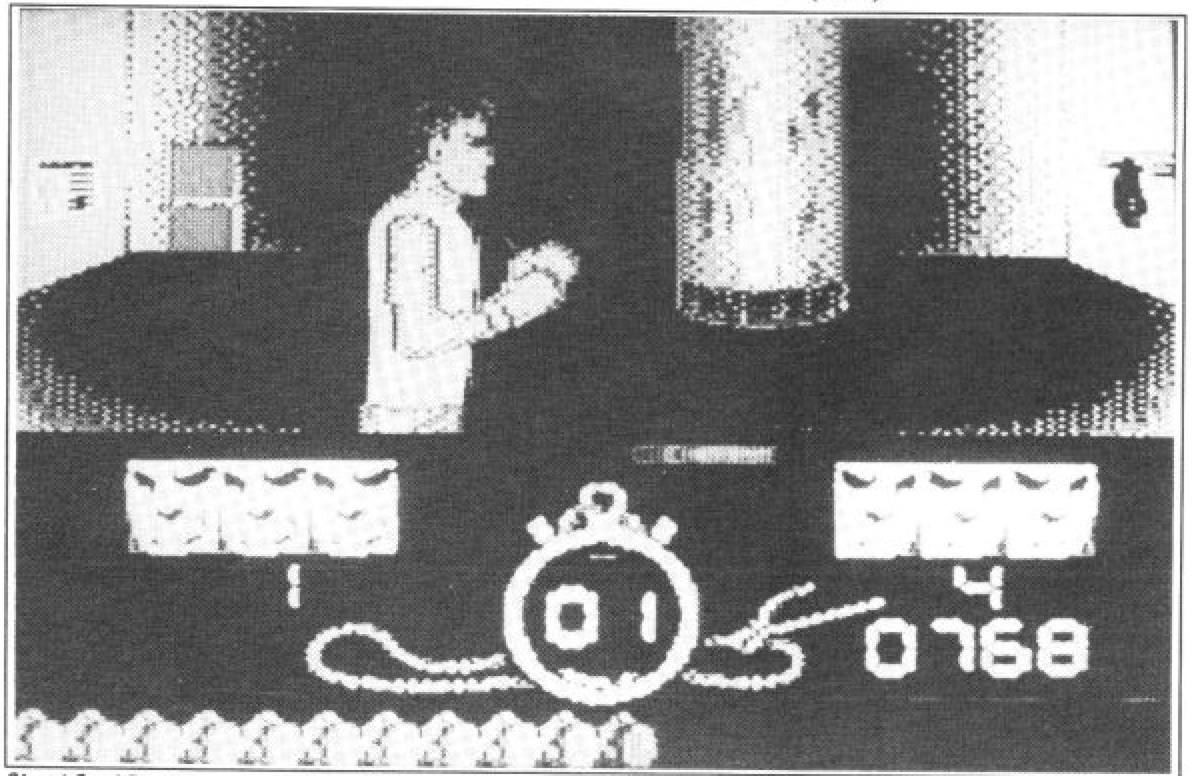
STREET CRED BOXING
Players Premier

We like the scenario of this one for a change. Joe Lebrinski's lower East Side gym is under threat from a consortium of property developers.

The gym's fate is to be decided by a number of fights between your hungry young pugilists and theirs.

The graphics are reasonable, with some biggish characters, but game-play is unspectacular with lots of joystick waggling and low budget beat 'em up moves.

(66%)



Street Cred Boxing

UP

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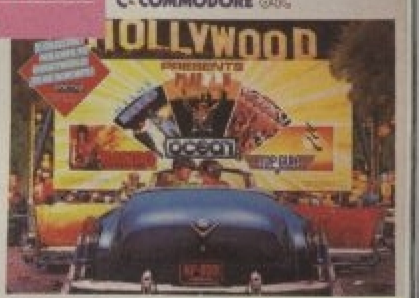
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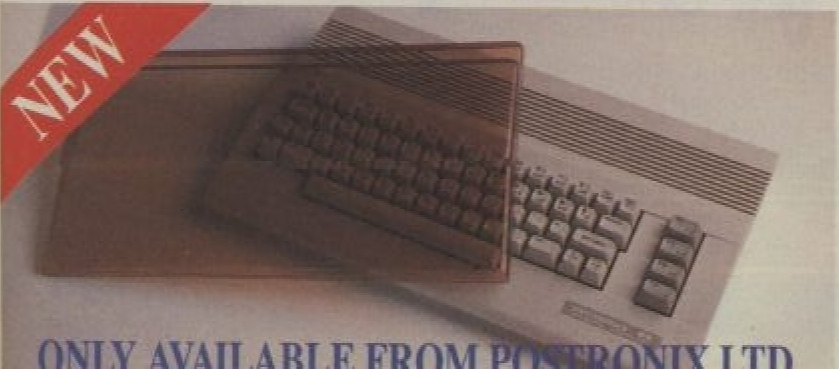
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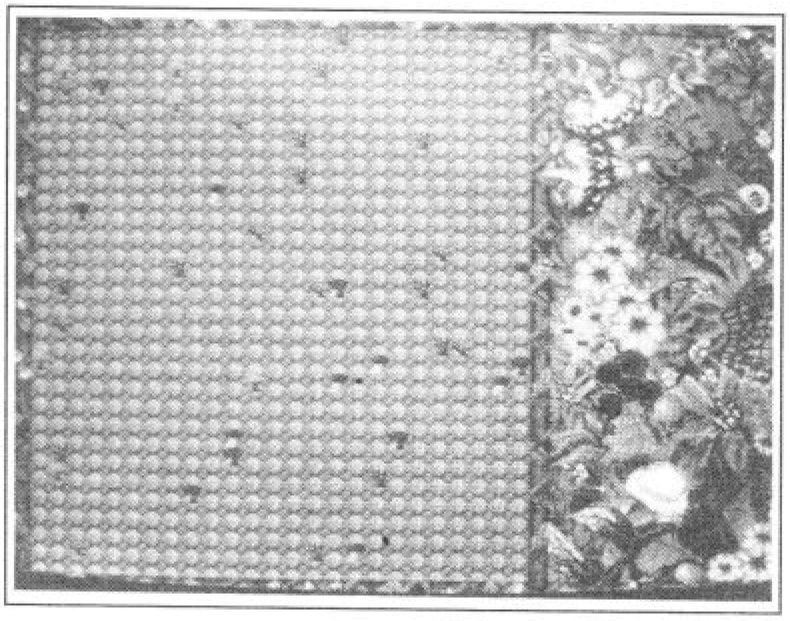
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CU UPDATE

Once more into the breach . . . it's the Update Page with a couple of little numbers such as last-minute releases, re-formatted games and the odd, odd or sod which didn't quite make it into Screen Scene. So 'owsabout that, then?



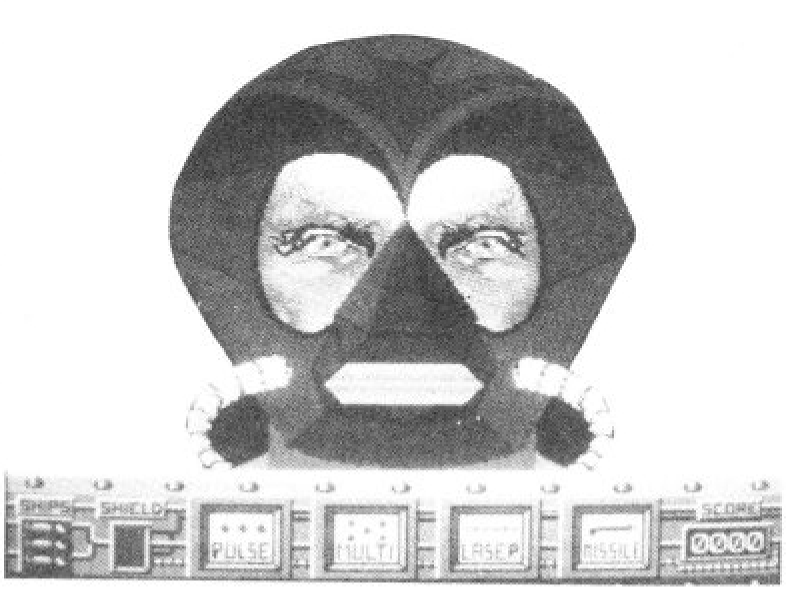
EVIL GARDEN

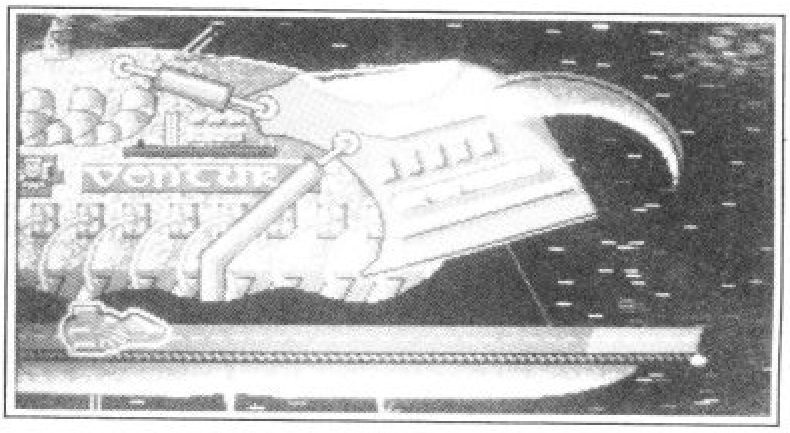
Demonware
AMIGA

In a piece of dodgy German translation, the front of *Evil Garden's* manual has "Beware Of Demonware" written across the bottom. They couldn't be more right if they tried. I knew this was going to be painful when, after taking a good two minutes of loading, the game asked me to enter a word from a non-existent page. I didn't realise at the time that it was trying to be kind.

Booting it up a second time turned out to be a grevious error. *Evil Garden* is a garish, low quality *Centipede* rip off. Everything takes hours to load. The sprites are tiny. The sound effects poor and the gameplay weak to indifferent. There is a kind of mellow tedium that sets in after ten or fiteen minutes effortlessly blasting through screens of centipedes, but you would be in need of the most fearsome kind of aversion therapy if you parted with twenty quid for this load of old guff. *Evil Garden* is weedy.

17%





White Panther should be forced to wear a mask like the guvnor's above after this awful release.

HEROES OF THE LANCE

Loriciels
64

I knew they couldn't keep it up, I just knew it. All SSI's AD&D games have been of the highest quality. *HOTL* on the 64 is a programming catastrophy. The idea behind the game is the same as the excellent 16 bit version, only the presentation isn't half as good.

Blocky sprites move around against a blocky backdrop. The sound effects are pretty bad too. Even the digitised pics at the bottom of the screen leave a lot to be desired. The feel is sloppy, the game is tedious and there is none of the atmosphere generated on the Amgia. Let's hope it's only a hiccup.

29%

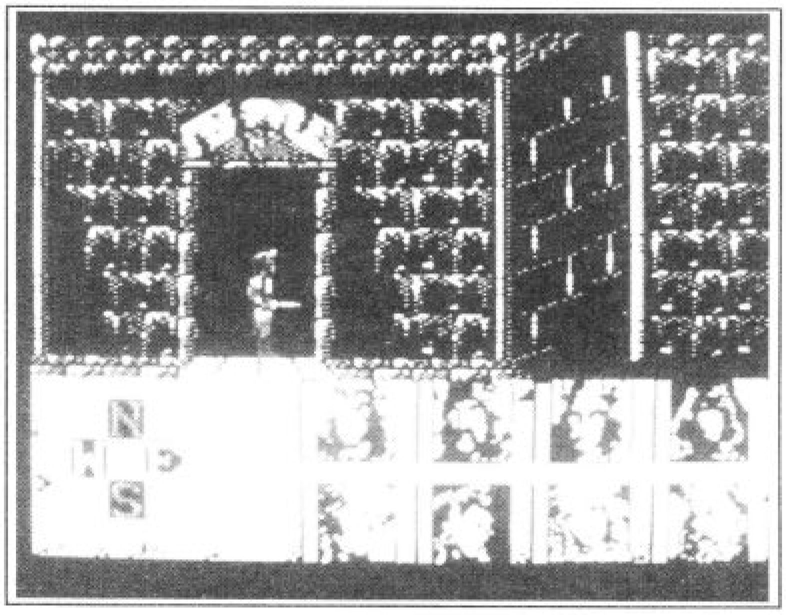
QUASAR

White Panther
AMIGA

This is the pits. Probably one of the worst Amiga games ever to grace our machine. It's a horizontally scrolling shoot 'em up with some of the worst graphics ever. The sound is abysmal and worst of all the gameplay is non existent. *Quasar* should not have been released at any price. Oh, and its cover artwork is wonderfully bad.

15%

Not so HOTL (groan), this 'un from Loriciels.



HELPLINE

Thanks for the incredible response to Helpline, which is why this month's section is a page bigger.

If you want to get hold of a particular solution, poke, hint, tip or listing then send it in to the Helpline and we'll print your enquiry. A selection of replies will be published each month — and the rest we will send on to you.

And, if there's a particular problem with which you think you can help, send your reply to Responses at the same address below.

RESPONSES

NEVERENDING STORY

PART ONE: THE FOREST

At the clearing with the campfire, go Northeast to the small trace; go East and take Auryn onto the base of the Ivory Tower. Head Southwest.

Get the stone (forest track) and go South to three separate tracks; then West then North to the edge of the Great Forest where you find the branch. Now South then East then Northeast to the base of the Ivory Tower. West to Southwest until the clearing and campfire. Light the branch, go Northeast then East until the base of the Tower.

Head East then East then East to the village; then East then East again. At the foothills of the mountain go to the Light Bush then down to Morla's Cave. Smash the base, get the crystal and drop the stone. Head to the foothills.

Go West then West to the villge; then West and West again. West once more to the Tower. Go Southwest then South then West, head Southeast to the Impossible Desert, where you must blow the horn and take Falkor.

Fly South to the small wood. Head East to the base of the enormous tree. Take a Southerly route. At the Gnomies House turn East then drop the crystal. Head in a Southerly direction, then again. Wait until the Sphinxs blink, then run South!

PART TWO: SPOOK CITY

Once in the Great Forest head East by North by East. Get the Glow Globe, then go West to the main gate. Head North through the apple orchard, then West where you pick up the rope.

Go East then East again, then Northwest to the ruined building, removing the planks and going down to the library. Head through the main corridor, then West into the Well Room. Tie the rope and go to the bottom of the well. Down into the dark cell, and take the pouch and the coin. Drop the pouch, go down then back up into the Well Room.

Head East through the main corridor, then South, through the kitchen where you pick up the knife. Go North to the main corridor. Then East by East by Southeast to the two entrances. Go Southwest to the top of the long stairway then down. Cut the web and drop the knife.

Head West then Southwest, then onto the Guard's area and go West. Drop the coin and head West. Once in the Treasure Room get the Golden Key and head East then East again to the Guard's area.

Head Northeast then East up to the top of the stairway; now Northeast to the two entrances. Head Northwest by West by West to the main corridor. Go Northwest to the library and up into the small ruined building. Go Southeast then West then South until the main gate. Drop the Glow Globe. Head south then East. Get Auryn and take Falkor.

PART THREE: ASTEROID

Atreyn stands on the asteroid. Go East then North to the outside of the Ivory Tower. Unlock the door. Head East until you get to the Grand Entrance Hall. Go East, down to the bottom of the main stairs, and up and East then East again then Northeast. Go up then West then West then West then Southeast. Go up then East then East then East again, then up to the ornate doors. Say "please". Go East to the main assembly area. Head East to the Empress' quarters.

P Bradshaw from Bolton sent in this response to Jason Brown's enquiry ***(ref D4)****. Phew! Thanks P. Bradshaw — but one good turn deserves . . . and he would like some advice to help him to complete the "Palace Garden" level of the Last Ninja.* ***Mr Bradshaw's reference is EI.*** *Any takers?*

TYPHOON

Hearing David Denton's **(ref D1, Typhoon)** and Adam Timmis' **(ref D5 Never Ending Story)** woeful tales I decided to help them out as I was just cracking *Typhoon* at the time. So, for Mr Timmis, try POKE 13631,173 to launch more mega-bombs than Pamela Bordes has had 'Parlimentary ups-and-downs.'

For Mr Denton, he should try POKE 4221,173 for unlimited planes, er, helicopters, er, planes or whatever.

In the unlikely event that Mr Denton is dead square and naff creature that hasn't got an 'hip + cool' freeze button then, if I remember rightly, CU covered *Typhoon* on their cheatcards and I'm sure 'uncle' CU wouldn't mind reprinting the cheat, just for li'l ol' Davy (yuk!)

As for Mr Timmis, if he hasn't got a freeze button, tough.
P.S. Mega bombs aren't quite unlimited, so if you run out, just tap it in again.

Shehzad 'Shiz' Ziauddin, Hounslow, Middlesex

D. Stringer saved us the job of looking through our files. Here is an infinite lives listing for *Typhoon*.

Type in:

```
1 PRINT CHR$ (147): For I =
2816 TO 2888: READ A$
2 L = ASC (Left $ (A$1)):
L=L−55: IFL<5 THEN L=L+7
3 R=ASC (RIGHT$(A$,1)):
R=R−55: IFR<5 THEN
R=R+7
4 V=CL★16)+R: C=C+U:
Poke I,U
5 POKE 53280,U:NEXT
6 IFC<> 7509 THEN PRINT
"DATA ERROR!":END
7 PRINT "SAVE LISTING FOR
FUTURE USE"
8 PRINT:PRINT "SYS 2816 TO
START."
10 DATA A2, 59, BD, 11, 9D,
80, 01, CA, 10
11 DATA F7, A2, FF, 9A, 4C,
80, 01, 20, 56, F5
12 DATA A9, 90, 8D, F0, 03,
A9, 01, 8D, F5, 03
13 DATA 4C, A7, 02, A9, 20,
8D, 54, 03, A9, A2
14 DATA 8D, 55, 03, A9, 01,
8D, 56, 03, 4C, 00
15 DATA 08, A9, B0, 8D, 59,
01, A9, 01, 8D, 5A
16 DATA 01, AD, 12, D0, 60,
A9, AD, 8D, 7D, 10
17 DATA 4C, 00, 04, CU, ST,
AR, DP, IE, 20, 20
```

D. Stringer, Magfield, Bicester Rd., Marsh Gibbon, Nr Bicester, Oxon OX6 0EU.

SALAMANDER

I am writing to answer Mr John Marshalls **(D6)** request for *Salamander* cheats. These pokes are for Hacking Cartridges with a 'Pokes' facility (ie Action Replay, Expert Cartridge etc) hence there is no SYS number.

The pokes must be entered when you load the corresponding level.

Level 1 Poke 23615,165
Level 2 Poke 19740,165
Level 3 Poke 23199,165
Level 4 Poke 21049,165

Unofrtunately the game has no end screen (not even any large alien to kill!)

Dave Exton, Stafford.

PLAY TO WIN

ROBOCOP

In answer to R. Thorne, ref (D7), I have included some other *Robocop* tips.

To get past the barriers in the drug factory you punch them a couple of times.

On some levels, if you press FGHJ at the same time while moving to the right you will float out of reach of the enemys bullets.

On the first load if you type SUEDEHEAD while the high score table is flashing the second load will load. Then type DISAPPOINTED while the high score table is flashing and the third load will load.

S. Meldrum, Fairyburn Rd., Alloa.

MAPPERS THANKED

Many thanks to those of you who responded to our 'Mappers Wanted' ad. Although it hasn't been possible to reply to all of you individually, we would like to pass on our gratitude to the following. Tim Humphries, from Cirencester; Paul Howard, from London; Daniel V. Willigen, from Holland; M. Bakker from Holland; Graham Stevens from Tattershall; Mathew Hooton from Bishopsgarth; Alan Lowney from County Cork; Jens Martin from Luxembourg; N. R. Humphries from Derbyshire; Michael Gott from Stockport; James Forster and Daniel Wilkins from Gravesend; Chris Foulds from Sheerness; Jan de Haas from the Netherlands; Darren Horton from Derby; Cpl Dave Sincair from Minden; Tony Windey from Belgium; David Knowles from Great Yarmouth; Steven Jackson from Nottingham; Robin Keywood from London; Simon Norris from Wolverhampton; Paul Mullen from Glasgow; Frederick Ejhed from Sweden; Stuart Bell from Garmouth; Martin Kitts from Milton Keynes; Philippe Kronijong from Holland; Milan Gohil from Belgium; Wojciech Adam Kusnierz from Morden; Christopher Wallard from Surrey; John Cumming from (he didn't say where); Richard Whalley from Lancashire; John Fowler from Broxbourne; Mark Youles from Ely; Simon Dobie from Sydney, Australia; Dennis Meimarides from London; David Knowles from Great Yarmouth; R. Y. T. Wong; and, finally, we would like to extend our thanks to the four or five of you who sent in some presentable maps, but who astoundingly failed to tell us where you live.

ENQUIRIES

XENON

I've got a problem. I'm absolutely BAZOOKED with the second 'sector' of Melbourne House's XENON. I'm hopefully hoping that someone out there knows how to change my ship into an immortal battlefield, or something of the sort (a listing). Please, please, please, (Drool, beg) HELP! By the way, I've got an Amiga. An Olé to CU from me.

Alexander Clover, Marbella, Spain.
(ref E2)

BARD'S TALE III

Is there anyone who can help me: In *Bard's Tale III* I'm stuck in Arboria. What can I use to carry the water of life in?

Please help me!

Lars-Evik Hobber, Norway.
(ref E3)

POLICE QUEST

Help desperately needed on *Police Quest*. Where do I go once in the car?

Everywhere I go I am told 'there is nothing interesting here,' etc. I'd love to get over 30 points. Help, please . . .

Matthew Wood, Croyden
(ref E4)

ALIENS

A few months ago I bought *Aliens* as a budget game release from Ricochet. After reading the instructions a few times I started to play the game. But after playing a while I thought: "What am I doing here? What's the mossion to complete?" So I looked through the instructions again, but the only thing I found there was that there were Aliens to be killed, the way to select the crew members and how to move through the complex. Then I started searching my magazines, all of them are CU. Well, most of them are . . .

I found some pokes for the game; so I tried to reset using the paperclip method. Unfortunately this didn't work, the game refused to reset itself. While looking further for another solution I found a map and some passwords for the missions. The map gave me some help but the passwords didn't and that was because I didn't succeed in completing the first mission.

I don't even know what the first mission is. How can I complete it, and what are the other missions? This doesn't mean that any other help isn't welcome but this is my major problem. Please help me, because you all know that in space no one can here me asking for help.

Paul van De Sande, Etten-Leur, The Netherlands.
(ref E5)

How to use the Helpline

It's easy. Just send in your letter, marking your envelope with the appropriate code number if you are sending a response. Post your letters to Play to Win Helpline, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Oh, and if you're making an enquiry, just write a couple of lines explaining the particular problem, ie why you need a poke, why you would like a particular listing.

The sender of each letter published will get a free piece of software. This month's winners will be getting a copy of *Silkworm*, Amiga or 64.

Next month will see another goodie up for grabs. Sorry, but we're unable to respond to individual requests for games.

If you are replying to any of these enquiries don't forget to mark your letter with the reference code for the person you are responding to. If you send in more than one enquiry, please put each on a **separate sheet of paper.** Likewise, if you send in a response but have an enquiry too. That way we can file everything alphabetically and keep the Helpline running smoothly.

YOSHITSUNE

At the start of the game wait until you have almost maximum numbers of men and strength before trying to attack anything. When you are near maximum status your prime objectives should be to capture enemy castles and to deal with your brother. If you take over all the castles the enemy troops will have nowhere to recruit more men, and if your brother dies all of his men and land will be yours.

Your next step should be to secure the eastern half of the main island. To do this you should first take over all the castles and then destroy or recruit all armies on that half of the island. Once this is done you can begin to concentrate on the rest of the island. I advise that you keep one general at Edo (try to keep the one with the lowest seige abilities here as, hopefully, he will not need to seige castles anymore). At the earliest moment possible you should send a general from Akita to to Matsue, via Aikawa. This will give you a good base from which to start attacking the western castles. Also, if you do have a general at Edo try to storm Nagoya via boat.

Once you have established yourself on the main island you can begin to direct your attention towards the four remaining castles on the two smaller islands. You shouldn't really try for these until you have your base camp well and truly under wraps. A rogue troop could take over a castle and you would have to trek back to reclaim the territory.

YORITOMO

The first thing to do when playing Yoritomo is to take Edo. This is the only castle you'll ever get without laying seige, unless you're lucky and you can reach Toyama or Nigata before anyone else.

Remember, you should always play Yoshitune before playing Yoritomo — but the same rules apply. Wail until you have a nearly full quota of men and supplies before attempting to attack any castles or armies. If you do get into a fight be very careful, you start out with very low arcade skills and your army can be easily wiped out by a smaller one if the enemy has superior arcade skills.

Try not to take any great risks at the beginning of the game. You should concentrate on improving your arcade skills. Failure in battles and seiges only ends up in loss of these. Although if you get a chance to fight your brother and last long enough to chase him on horse back, take it as this can alter the game dramatically.

GENERAL

Try to participate in the battles as you tend to lose more men if you don't.

Practice at chasing the general on horse back as this can lead to early victory by wiping out armies in the first battle instead of at the end of the game.

Until you are confident you can do it every time do not engage in the seige sequence as losing can be costly.



LORDS OF THE RISING

PLAY TO WIN

But the single most important factor in any battle is the strength of your troops. Five blows from the commander means that no opposition can hope to survive if they have less men, and quite often a small force can pull off a surprise victory. A long march will leave your forces weary, especially a sea voyage; so try to ensure that your army has the chance to rest before any major engagement.

If you notice a Taria army coming by sea, try to ensure that you meet them when they land, because the advantage will be with you. Sea travel may be tiring but it allows faster and more flexible movement. Whichever character you play, ensure that you isolate the cast of the island. This allows you to concentrate on the narrow centre without having to worry about defensive precautions. Armies may travel to the north to out-flank you, but after a year of game-time the opposition will be too concerned about your incursions to worry about raiding the northern coast.

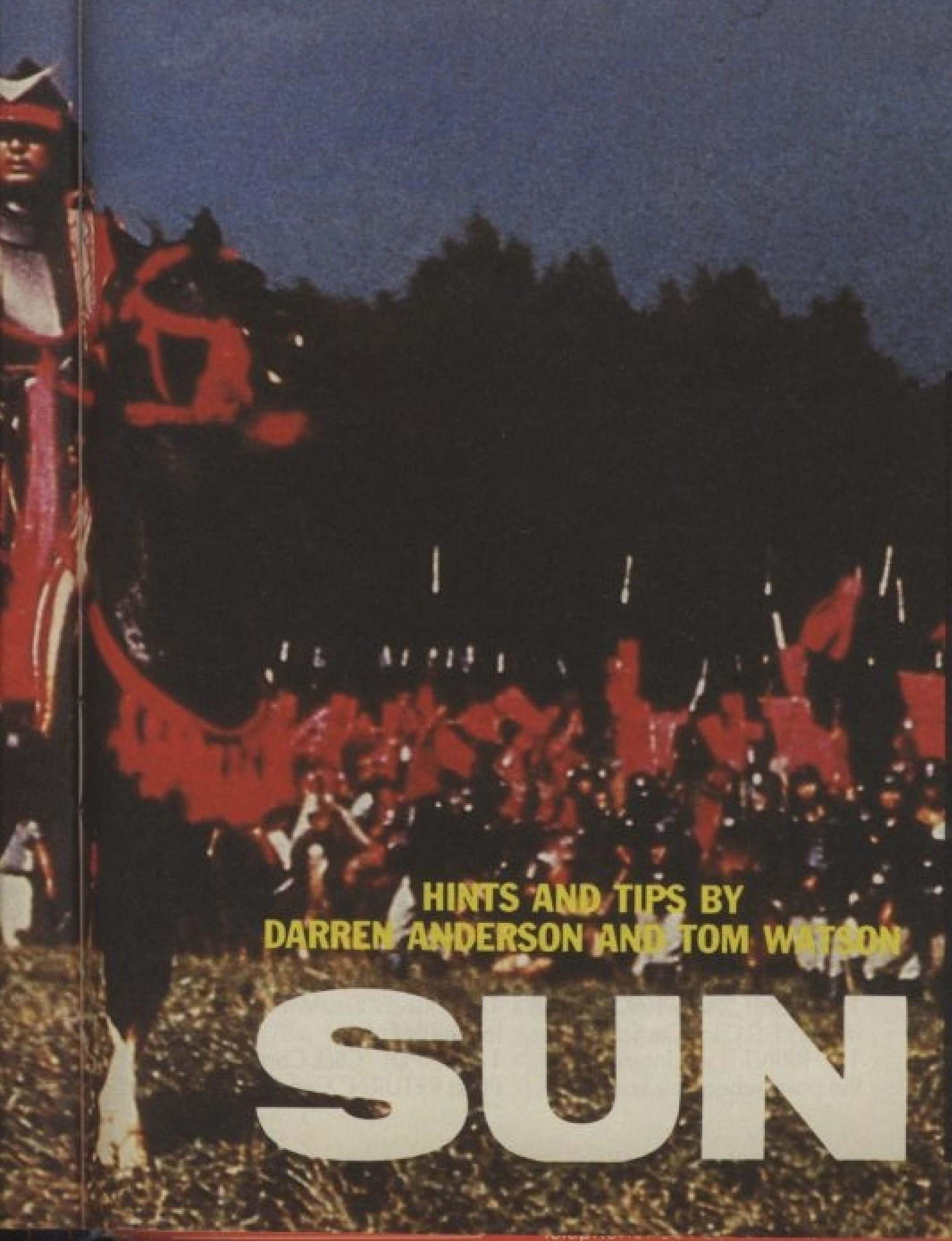
The Islands can be bitterly fought over, so wait until you are confident of your strength. Once taken though, they can provide excellent rest and recreation for a field-weary force — a good general can interchange his forces from island to mainland, thereby keeping a strong army in the field.

Recruiting armies is the key to an early victory as you can cover all routes to the enemy, trapping them and gradually wearing them down. It is important to keep as much control of both the north and south of Japan as possible; a rogue force can wreak havoc and expose the rear flank, forcing you to lose concentration.

And don't forget that the maxim "He who fights and runs away, lives to fight another day". Because the strength of your forces can be replenished quickly, never worry about avoiding a fight if you are unsure about your ability to survive — it becomes frighteningly difficult with only two armies.

The idea of sending a Ninja assasin may please the fancies of the dastardly, but it is a route only to be taken in the depths of desperation — and try not to send the Ninja against too strong an opponent or your life will be forfeit!

Main picture from 'Ran', Kurosawa's epic tale of feudal Japan, courtesy of Virgin Films.



HINTS AND TIPS BY
DARREN ANDERSON AND TOM WATSON

SUN

POKES

Ta very much to those of you who have sent in pokes — keep up the good work, please! Our special thanks go to David Slack, Andy Grifo, H. M. Pugh and Tim and Ian Fraser. If you would like to contribute to Pokes, please contact us at our usual address.

AMIGA

DENARIS

```
10 REM --- (c) CRACKED BY
ANDY GRIFO,
DENARIS.CRACK ---
20 checksum = 0: total =
951851: crack = 196300
30 START = 196096: FINISH
= 196373: GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH
STEP 2
60 READ a$: a =
VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a: NEXT n:
RETURN
90 PRINT "Your Checksum =";
checksum
100 IF checksum<>total
THEN PRINT "Data Error.":
END
110 PRINT "Place DENARIS 1
in DRIVE 0. Click on Screen"
120 PRINT "When The Game
Has Loaded The Power Light"
130 PRINT "Will Go Off or On
After Each Level Indicating"
140 PRINT "That I am Taking
over the System."
150 INPUT "PRESS RETURN
AND THE GAME WILL
BOOT", Grifo$
160 CALL crack
170 DATA 297c, 0002, fe0c,
0036, 4eec, 000c, 23fc, 0002
180 DATA fe1c, 0007, 00a2,
4ef9, 0007, 000, 23fc, 0002
190 DATA fe2c, 0002, 8076,
4ef9, 0002, 8000, 48e7, c0c0
200 DATA 303c, 4e75, 323c,
4e71, 31c0, 3cf2, 31c0, 1924
210 DATA 31c0, 2c66, 31c0,
32e4, 31c1, 35a0, 31c1,
35a0
220 DATA 21fc, 0002, fea2,
01d2, 23fc, 612e, 6772,
0002
230 DATA a61a, 23fc, 6966,
6f00, 0002, a61e, 33fc, 0000
240 DATA 0002, a622, 31c0,
155e, 21fc, 0000, 3cf4, 01d8
250 DATA 43f8, 386e, 21c9,
3cf4, 41f9, 0002, feec, 303c
260 DATA 0014, 32d8, 51c8,
fffc, 4cdf, 0303, 4ef9, 0002
270 DATA 834a, 21fc, 0001,
d27a, 01d2, 21fc, 416e,
6479
280 DATA 0ff2, 31fc, 4772,
0ffa, 31f9, 0002, fe64, 0ffc
290 DATA 21fc, 22cd, 6c7a,
33a6, 4ef8, 01d0, 2c78,
0004
300 DATA 41f9, 00fe, 88c0,
43f9, 0002, fcba, 303c, 0145
310 DATA 12d8, 51c8, fffc,
4ef9, 0002, fcd8, 2079, 0002
320 DATA 09a8, 4a90, 6716,
3218, 3010, 0c40, 41f9, 66f6
330 DATA 30bc, 4e75, 2079,
0002, 09a8, 4e90, 0879,
0001
340 DATA 00bf, e001, 4e75
```

Andy Grifo

This listing replaces last month's Denaris cheat

ROAD BLASTERS

This program will supply you with unlimited reserve fuel.

Method

1. Reset your Amiga and load AMIGA BASIC.
2. Type in the program listed below.
3. Save the listing for future use.
4. Run the program.
5. Follow the instruction on the screen.

Listing

```
10 REM *** ROADBLASTERS
CHEAT (C) DAVID SLACK ***
20 CHECK=0
30 CHEAT = 459264&
40 FOR N = CHEAT TO
459340& STEP 2
50 READ A$
60 A=VAL ("&h"+A$)
70 CHECK=CHECK+A
80 POKEW N,A
90 NEXT N
100 IF CHECK <>224147&
THEN PRINT "ERROR IN
DATA": END
110 PRINT:PRINT "PLEASE
INSERT YOUR
ROADBLASTERS DISK IN
DRIVE 0"
120 PRINT:PRINT "AND
AFTER CLICKING ON
CANCEL TWICE PRESS ANY
KEY"
130 A$=INKEY$: IF A$=""
THEN 130
140 CALL CHEAT
150 DATA 2C78, 0004,
207C, 00FE, 88C0, 43F9,
0007, 0000
160 DATA 303C, 0145,
12D8, 51C8, FFFC, 22FC,
DBFC, 0000
170 DATA 22FC, 007E, 4E5D,
32BC, 4E75, 4EB9, 0007,
001A
180 DATA 41FA, 000A,
2948, 004C, 4EEC, 000C,
33FC, 7064
190 DATA 0000, 86C8, 31FC,
00FC, 0E3E, 4EF8, 0400
```

David Slack

PAC-LAND

The following Program will give infinite lives on Pac-Land.

```
10 REM --- (c) CRACKED BY
ANDY GRIFO,
PACLAND.CRACK ---
20 checksum = 0: total =
222986: crack = 630
30 START = 582: FINISH =
657: GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH
STEP 2
60 READ a$: a =
VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a: NEXT n:
RETURN
90 PRINT "Your Checksum =";
checksum
100 IF checksum <> total
THEN PRINT "Data error.":
END
110 PRINT "Place PAC-LAND
in DRIVE 0.Click On Screen"
120 PRINT "I will Intercept at
the point when you Loose a"
130 PRINT "Life, Indicated by
The Power Light Going on or
off"
140 INPUT "PRESS RETURN
AND THE GAME WILL
BOOT",Grifo$
150 CALL crack
160 DATA 397c, 0250, 00bc,
4eec, 000c, 21fc, 4eb8, 025c
170 DATA 05a4, 4ef8, 0400,
3d7c, 0005, 10c0, 3d7c,
0005
180 DATA 0014, 0879, 0001,
00bf, e001, 4a6e, 0012,
4e75
190 DATA 2c78, 0004, 207c,
00fe, 88c0, 43f8, 0100, 303c
200 DATA 0145, 12d8, 51c8,
fffc, 4ef8, 0116
```

Andy Grifo

THE REAL GHOST BUSTERS

Here is a cheat for 'The Real Ghostbuster (Amiga)'. Load up Amiga Basic, type the program in and save it under the name "RGBusters cheat" for future use.

```
10 REM ---CRACKED BY
ANDY GRIFO,
GBUSTERS.CHEAT ---
20 checksum = 0: total =
283131: crack = 572
30 START = 518: FINISH =
599: GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH
STEP 2
60 READ a$: a =
VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a: NEXT n:
RETURN
90 PRINT "Your Checksum =";
checksum
100 IF checksum <> total
THEN PRINT "Data Error.":
END
110 PRINT "Place R.G.Busters
in Drive 0 and then"
120 PRINT "press RETURN to
BOOT.When Loaded"
130 PRINT "You Will Have
Infinite MEN..."
140 INPUT "Click Canel.Now
Press RETURN",Grifo$
```

PLAY TO WIN

```
150 CALL crack
160 DATA 397c, 0210, 00bc, 4eec, 000c, 33fc, 021e, 0007
170 DATA F0bc, 4ef9, 0007, f080, 21fc, 4eb8, 022a, 284a
180 DATA 4ef8, 0400, 49ee, 0e8e, 38bc, 0009, 49ee, 0e74
190 DATA 38bc, 0009, 4e75, 2c78, 0004, 207c, 00fe, 88c0
200 DATA 43f8, 00c0, 303c, 0145, 12d8, 51c8, FFFC, 4ef8, 00de
```

A. Grifo

R-TYPE

The following Program will give infinite lives on R-Type.

```
10 REM --- (c) CRACKED BY ANDY GRIFO, R-TYPE.CRACK ---
20 checksum = 0: total = 141915: crack = 522808
30 START = 522752: FINISH = 522839: GOSUB 50
40 GOTO 90
50 FOR n = START TO FINISH STEP 2
60 READ a$: a = VAL("&h"+a$)
70 checksum = checksum + a
80 POKEW n,a: NEXT n: RETURN
90 PRINT "Your Checksum ="; checksum
100 IF checksum <> total THEN PRINT "Data error.": END
110 PRINT "Place R-Type in Drive 0.Click on Screen"
120 PRINT "I will Intercept When You Loose a Life"
130 PRINT "Indicated by The Power Light Going on or off"
140 INPUT "PRESS RETURN AND THE GAME WILL BOOT",Grifo$
150 CALL crack
160 DATA 297c, 0007, fa0c, 0082, 4eec, 000c, 23fc, 0007
170 DATA fa1c, 0007, 966a, 4ef9, 0007, 9360, 21fc, 4eb9
180 DATA 0007, 055a, 31fc, fa2e, 055e, 4ef8, 00c0, 0879
190 DATA 0001, 00bf, e001, 4e75, 2c78 0004, 207c, 00fe
200 DATA 88c0, 43f9, 0007, f8ba, 303c, 0145, 12d8, 51c8
210 DATA fffc, 4ef9, 0007, f8d0
```

A Grifo

64

SPEEDBALL

Enter and run this short listing to load and run the game with a few alterations (NB Line 20 must be entered!!) Lines 11-13 are optional.

Line 11 — Stops the RED team winning (ie Player 2 or the computer)
Line 12 — Stops the GREEn team wining (Player 1) (useless?)
Line 13 — Makes it so that everything is free, ie you don't need b tokens to bribe the Ref.

```
0 REM SPEEDBALL CHEAT BY H M PUGH 1989
1 X = 528
2 READ: IF Y = -1 THEN 4
3 POKE X,6: X=X+1: GOTO 2
4 POKE 157,128: SYS 528
5 DATA 32, 44, 247, 32, 108, 245, 169, 76, 141, 56, 3, 169
6 DATA 43, 141, 57, 3, 169, 2, 141, 58, 3, 76, 168, 2
7 DATA 72, 77, 80, 72, 169, 58, 141, 178, 3, 169, 2, 141
8 DATA 179, 3, 104, 76, 81, 3, 72, 169, 74, 141, 214, 152
9 DATA 169, 2, 141, 215, 152, 104, 32, 191, 3, 96, 76, 2
10 DATA 169, 89, 141, 73, 138, 169, 2, 141, 74, 138, 108, 22, 0
11 DATA 169, 173, 141, 122, 52
12 DATA 169, 173, 141, 68, 52
13 DATA 162, 0, 169, 0, 157, 209, 39, 232, 138, 201, 10, 208, 245
20 DATA 76, 1, 8, -1
```

NB Line 11 and 13 will do for normal game play, Line 12 is really quite unnecessary unless you want to do the dirty on Player 1, if you are Player 2 (???!)

H M Pugh

RENEGADE III

Type in the listing and 'Run It'. Follow the on screen instructions the listing give infinite lives and time to the player.

```
0 PRINT CHR$(147)
1 FOR I = 352 TO 413: READ A$
2 L = ASC (LEFT$(A$,1)): L = L-55: IF L<5 THEN L = +7
3 R = ASC (RIGHT$ (A$,1)): R = R-55: IF R<5 THEN R = R+7
4 V = (L★16)+R: C=C+V: POKEI,V: NEXT
5 IF C<>6182 THEN PRINT "DATA ERROR!": END
6 PRINT "SAVE LISTING FOR FUTURE USE."
7 PRINT:PRINT "SYS 352 TO START."
10 DATA 20, 56, F5, A9, 70, 8D, F0, 03, A9, 01
11 DATA 8D, F5 03, 4C, A7, 02, A9, 4C, 8D, 54
12 DATA 03, A9, 82, 8D, 55, 03, A9, 01, 8D, 56
13 DATA 03, 4C, 00, 08, A9, 92, 8D, 57, 01, A9
14 DATA 01, 8D, 58, 01, AC, 20, D0, 4C, 59, 03
15 DATA A9, AD, 8D, D7, C6, 8D, 1A, C6, 4C, 00
16 DATA 04, 00, 00, 00, 00, 00, 00, 00, 00, 00
```

Tim and Ian Fraser

THUNDER BLADE

Type in the listing and 'run it'. Follow the on screen prompts. The listing gives infinite lives.

```
0 PRINT CHR$ (147)
1 FOR I=16384 TO 16500: READ A$
2 L = ASC (LEFT$ (A$,1)): L = L-55: IF L<5 THEN L = L+7
3 R = ASC (RIGHT$ (A),1)): R = R-55: IF R<5 THEN R = R+7
4 V = (L★16)+R: C = C+V: POKE1,V: NEXT
5 IF C<>10783 THEN PRINT "DATA ERROR!": END
6 PRINT "SAVE LISTING FOR FUTURE USE."
7 PRINT:PRINT "SYS 16384 TO START."
10 DATA A2, 43, BD, 19, 40, 9D, 90, 01, CA, 10
11 DATA F7, A2, 18, BD, 5C, 40, 9D, 50, 02, CA
12 DATA 10, F7, 4C, 90, 01, 20, 56, F5, A9, 98
13 DATA 8D, D0, 08, A9, 39, 8D, D1, 08, 4C, 10
14 DATA 08, A9, AD, 8D, 20, 04, A9, 01, 8D, 21
15 DATA 04, 4C, A6, 05, A0, 02, AD, 00, 05, 29
16 DATA 0F, 85, 02, 0A, 18, 65, 02, AA, BD, 50
17 DATA 02, 8D, CA, 01, BD, 5C, 02, 8D, CB, 01
18 DATA A9, AD, 8D, 12, 31, E8, 88, 10, EB, 4C
19 DATA 00, 10, 3C, 57, 3E, 12, B3, 9A, B7, 2B
20 DATA 12, CA, 44, 2A, 21, 33, 35, 21, 2F, 31
21 DATA 20, 2F, 31, 1F, 2E, 30, ED, F6, D8, B5
```

Tim and Ian Fraser

SUPERTRUX

Type in the listing and 'run it'. 'SYS 304 to start'. The listing gives infinite time to the player.

```
0 PRINT CHR$ (147)
1 FOR I=304 TO 402: READ A$
2 L = ASC (LEFT$ (A$,1)): L = L-55: IF L<5 THEN L = L+7
3 R = ASC (RIGHT$ (A$,1)): R = R-55: IF R<5 THEN R = R+7
4 V = (L★16)+R: C = C+V: POKE1,V: NEXT
5 IF C<>10773 THEN PRINT "DATA ERROR!": END
6 PRINT "SAVE LISTING FOR FUTURE USE."
7 PRINT:PRINT "SYS 304 TO START."
10 DATA 20, 2C, F7, A9, 42, 8D, 3E, 03, A9, 48
11 DATA 8D, 40, 03, 38, 20, 6C, F5, A9, 68, 8D
12 DATA BD, 42, A9, 01, 8D, BE, 42, A2, 00, BD
13 DATA A7, 42, 9D, A7, 02, BD, A7, 43, 9D, A7
14 DATA 03, BD, A7, 44, 9D, A7, 04, CA, D0, EB
15 DATA A9, 00, 8D, F9, 02, 60, A9, 7A, 8D, 0D
16 DATA 13, A9, 01, 8D, 0E, 13, A9, 0C, 8D, 42
17 DATA 03, 20, 93, 12, A9, 87, 8D, B9, 04, A9
18 DATA 01, 8D, BA, 04, 4C, 00, 04, A9, AD, 8D
19 DATA C4, 0A, EA, EA, EA, 4C, 0D, 08, 46, A4
```

Tim and Ian Fraser

WAR IN MIDDLE EARTH

AMIGA hints by Tony Dillon

Firstly, congratulations to all who passed CU's I.Q. test in the review of *WIME* and spotted the deliberate mistakes. Secondly, thanks go to E. Seifert of Highgate in dear old London town for this complete solution to Melbourne House's masterpiece.

First off, you begin with Frodo, Sam and Pippin all leaving Hobbiton. Leave them to go their merry way, until they meet Merry. Invite Merry to join you, and when he does, you and Merry can now go on your Merry way. Continue toward Riverdell. Wait for a while until the computer tells you that Gandalf has been found. He will then appear on the map, and so you can direct him to Trollshaws, where he will meet and join Frodo and co.

From this point, the game goes onto a large scale. Make two armies by amassing every friendly unit in the land. Make one army to the North, at Thraduils Place, and one at the south, at Welsford. Then comes the fun bit. Meet all three parties at the Dagorland plain. By now, you've got a pretty hefty party together. Now comes the really fun bit. Move the entire army to Mount Doom, where the battle of the century begins. Your humble army against five thousand Orcs. Coo!

E, as he lets us call him, also sent a table of fighting abilities for the different races, including the bad guys.

Now, with that little lot behind you, we shall expect lots of letters complaining that we ruined your game by making it too easy for you to complete.

RACE	ABILITY
Elves	Good shots, but physically weak.
iDwarves	Bad shots, but very strong.
Humans	Fine on both
Tree Ents	Good shots and mighty fighters, but they will run if the forest is in danger.
Hobbits	A peaceful race, bad at everything.
Orcs	Strong but stupid. Easy to kill.
Half Orcs	Wimps and stupid. Even easier to kill.
Trolls	Killers. Avoid at all costs.

64 tips by Mike Singleton

There are many ways to defeat Sauron and I'm not going to suggest an instant recipe for success, more a collection of ideas that will help you on your way.

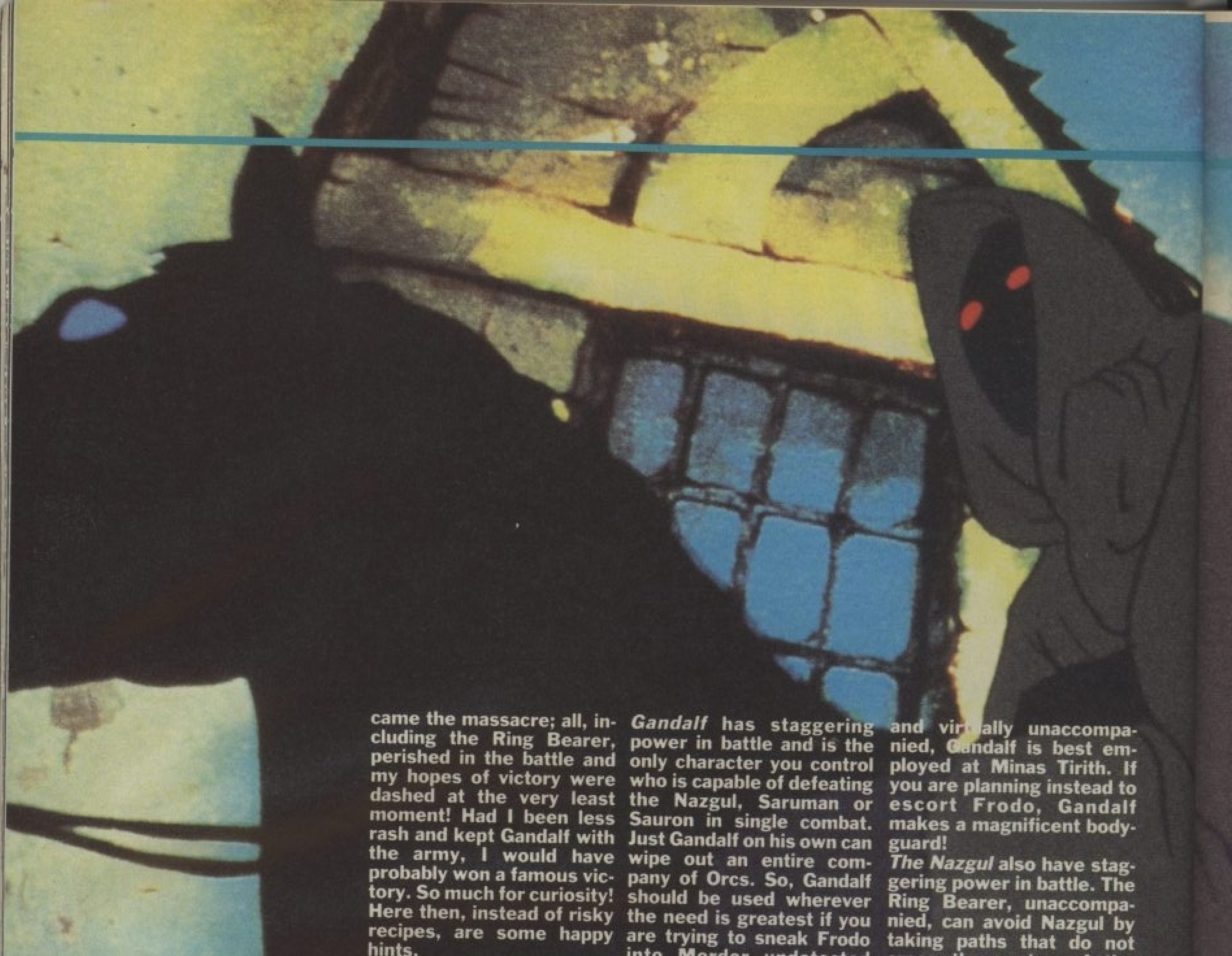
My own first hope of victory came in an unorthodox campaign. I ignored the advice given at the Council of Elrond and decided to escort Frodo to the rim of Mount Doom with armies of elves, men and dwarves as well as Gandalf and the rest of the Fellowship, risking defeat at the gate of Mordor. The Fellowship headed east from Rivendell to a rendezvous with Thranduil's elves at the bridge over the River Anduin. From there, the army continued east into Mirkwood to a further rendezvous with the Men of Dale and the Dwarves of the Iron Hills at the place where the road forks south.

Having waited some time for all the contingents to arrive, the combined army marched south along the road through Mirkwood, keeping both a vanguard and a rearguard on the road and the Ring Bearer snugly in the middle. The march was slow and careful, the objectives being set day by day to keep the many contingents in good order. Occasional assaults by Orcs were fought off with relative ease and as the army finally emerged from Mirkwood, its ranks were swelled yet again by Celeborn and the Elves of Lorien.

Finally, at the Gate of Morannon, after a furious battle, the army breached the defences of Mordor and streamed across the plains forwards Mount Doom. Unassailed, the army reached the very foothills of Mount Doom, with Frodo still bearing up well after his long journey with such an onerous burden. Sensing victory at hand, I decided, just for curiosity, to send Gandalf to Barad-dur to find out what was happening there. As soon as he left the army I had gathered at the foot of Mount Doom, the army was attacked again and again by hordes of Orcs. It weathered the first massive assault. Weakened but still standing firm, it weathered the second assault. Then, on the third assault



Film pic from Th
Lord of the Ring
courtesy Zantz



came the massacre; all, including the Ring Bearer, perished in the battle and my hopes of victory were dashed at the very least moment! Had I been less rash and kept Gandalf with the army, I would have probably won a famous victory. So much for curiosity! Here then, instead of risky recipes, are some happy hints.

Gandalf has staggering power in battle and is the only character you control who is capable of defeating the Nazgul, Saruman or Sauron in single combat. Just Gandalf on his own can wipe out an entire company of Orcs. So, Gandalf should be used wherever the need is greatest if you are trying to sneak Frodo into Mordor undetected and virtually unaccompanied, Gandalf is best employed at Minas Tirith. If you are planning instead to escort Frodo, Gandalf makes a magnificent bodyguard!

The Nazgul also have staggering power in battle. The Ring Bearer, unaccompanied, can avoid Nazgul by taking paths that do not cross the routes of the enemy in Sauron's campaign plan. In the case of the Nazgul, discretion is always the better part of valour and the best way to deal with them is to avoid them entirely. They are quite capable of massacring an entire army.

Sauron, like the Nagul, is to be avoided altogether. However, he spends most of his time within the confines of Mordor itself. If he does venture beyond the borders of his foul realm, it will only be for a very short distance. There is no danger, for instance, of encountering him at Minas Tirith.

Though not as deadly as the Nazgul, *Saruman* is a power to be reckoned with in battle. He is usually to be found within the triangle of Orthanc, Edoras and Helm's Deep, but may occasionally attempt to seize the citadel of Minas Tirith. If it is well guarded. Saruman alone is unlikely to succeed. Even so, treat this character with caution.

→ One way route

↔ Two way route

64



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Answers no later than 15th June to: Tolkien Compo, CU, Priory Court, 30-32 Priory Court, Farringdon Lane, London EC1R 3AU. *The Lord of the Rings* is published by Unwin Paperbacks, price £8.99.



AMIGA
Red route picks up Gandalf and Merry. The black route is a quicker route without Gandalf.

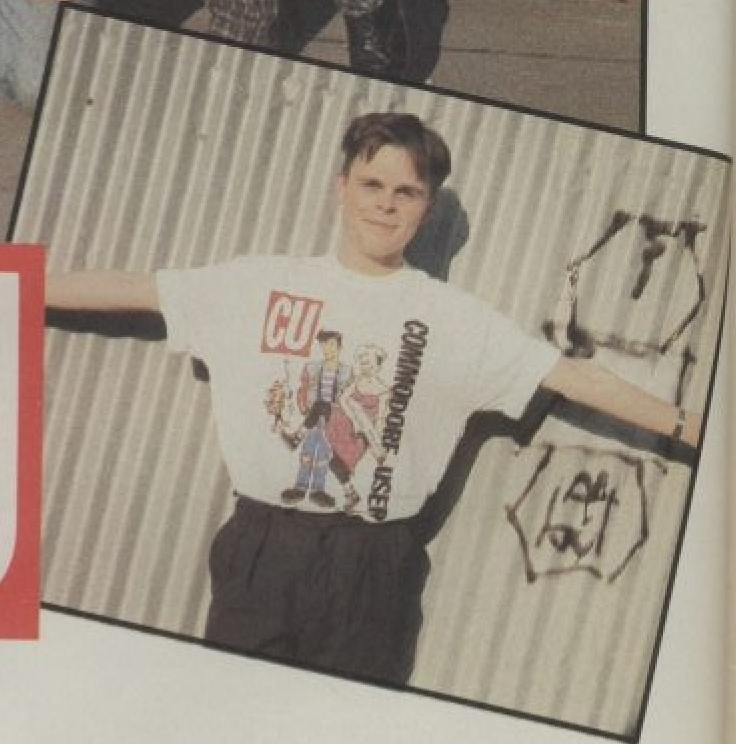
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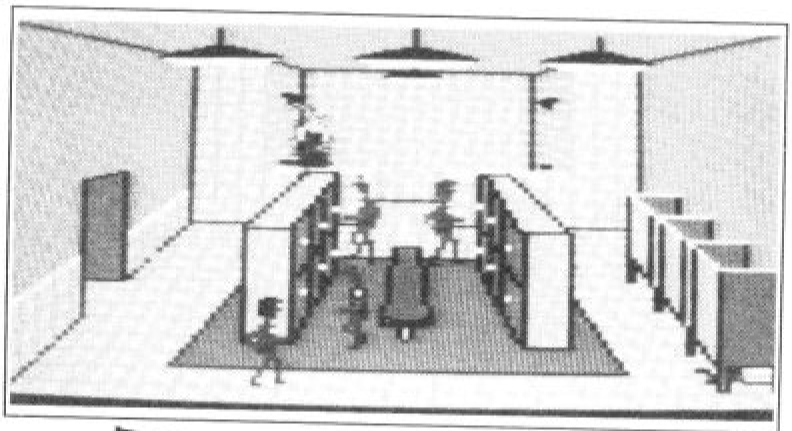
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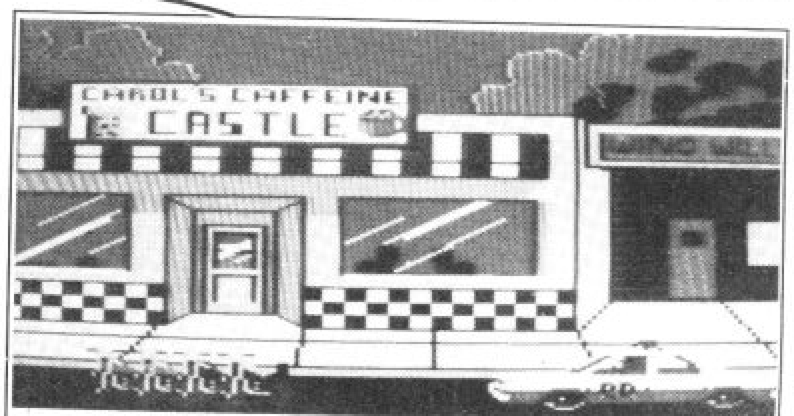
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INTO THE VALLEY





Streetside smash.



Grab a donought and a coffee.

POLICE QUEST 1

In pursuit of the Death Angel

Activision/ Sierra On-Line Amiga Price: £24.99

Have you ever suspected that cops drive around more or less aimlessly for most of the day? This game will not dispel your suspicions — you play the part of a cop, Sonny Bonds, patrolling the small American town of Lytton.

You start off at the local Police Station, where there is a briefing to attend (miss it at your peril!). There you learn about a serious drug problem in the town controlled by a drugs baron known as the Death Angel. The briefing over, it's time to get kitted out for the day's work ahead and get your patrol car out onto the streets.

And this is where *Police Quest* differs from other animated 3D adventures from Sierra. Once in the car, instead of moving the animated character around a perspective picture, your cursor keys control the patrol car, which is shown in plan view on scrollable sections of the town map. You have to drive carefully, keeping to the right hand side of the road, observing the traffic lights which change infuriatingly slowly!

Operating your car in this way is difficult. At the *fast* speed to which you will have probably set your character, it is almost impossible. Even in *slow* mode it is extremely easy to misjudge exactly when to make a right turn. You only have to graze the kerb to get into a fatal smash. It pays to save the game position after you complete each major event.

Use the large scale fold-out map, which is provided in the package. As no buildings of interest are marked, one of the first jobs is to stop and get out when you can (you can only do this in lay-bys and car parks). Poke around a bit. Take the opportunity to mark up the map with useful locations.

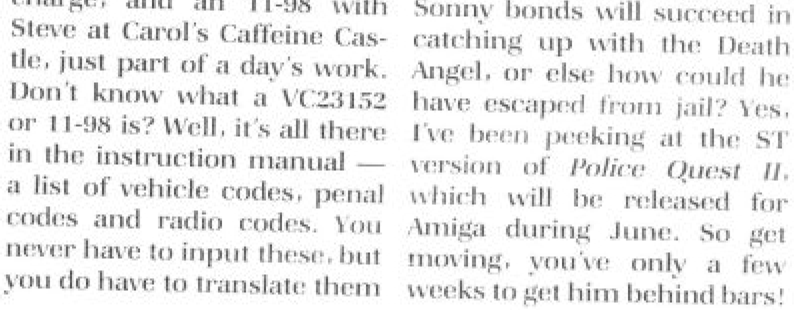
Before long I came across my first corpse — a traffic victim with a bullet through his brain. The Death Angel was behind this, but I called up Homicide and left it to them to clean up the mess.

A brush with some violent bikers, an arrest on a VC23152 charge, and an 11-98 with Steve at Carol's Caffeine Castle, just part of a day's work. Don't know what a VC23152 or 11-98 is? Well, it's all there in the instruction manual — a list of vehicle codes, penal codes and radio codes. You never have to input these, but you do have to translate them from the messages received.

The text side of the game leaves a bit to be desired, with a number of fatuous replies to reasonable commands, such as "how can you do that?" in response to "ask about" . . . Apart from this, and the difficulties in driving, this is an interesting and fairly realistic game.

And we now know that Sonny bonds will succeed in catching up with the Death Angel, or else how could he have escaped from jail? Yes, I've been peeking at the ST version of *Police Quest II*, which will be released for Amiga during June. So get moving, you've only a few weeks to get him behind bars!

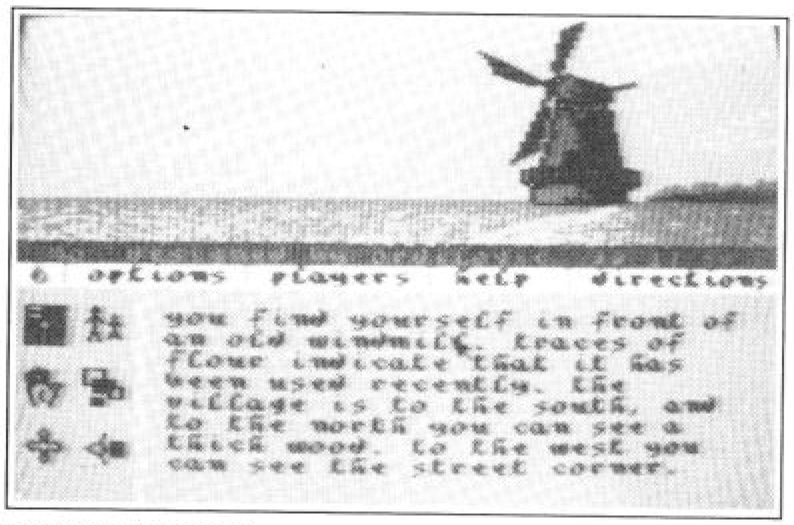
Back at the parking lot.



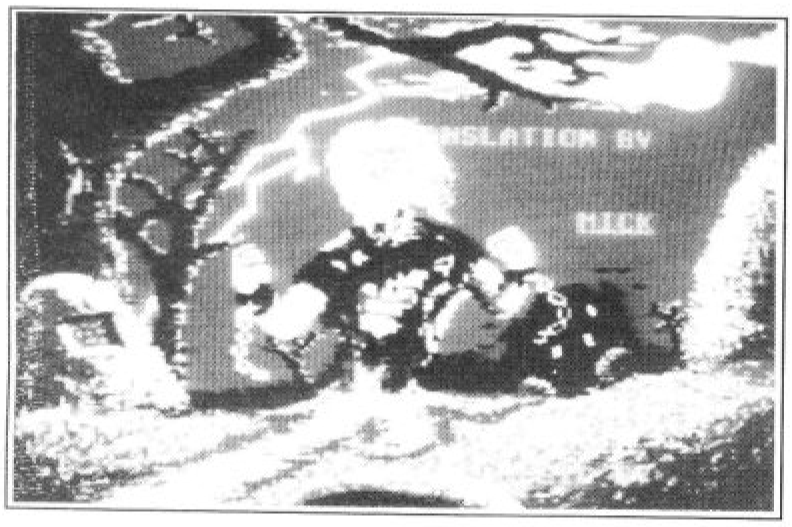
GRAPHICS	60%
PUZZLEABILITY	55%
PLAYABILITY	72%

69%

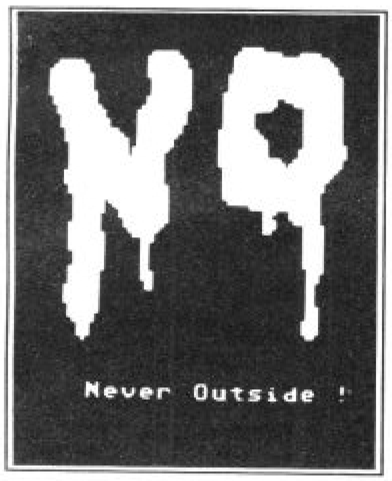
INTO THE VALLEY

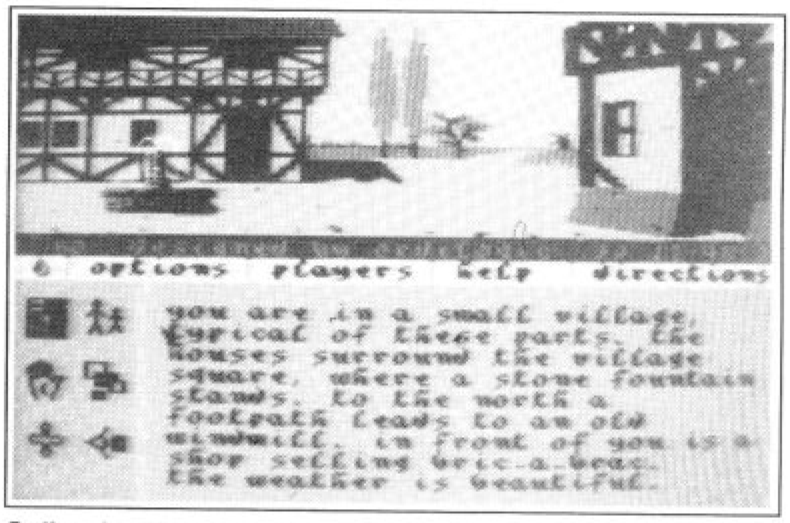


Detailed text messages.



The demon awakes.





Eerily quiet village.

NO

Lankhor/ Ordilogic 64 Price: £19.99

The preamble to this adventure describes how your wife, who having gone to Mexico in search of a fantastic lightning-proof sword, has disappeared — along with an entire planeful of passengers — in the area of the Bermuda triangle. You set out in search of her in a light aircraft and get sucked into a "sort of tunnel", emerging to find yourself sitting by a fountain in a medieval-looking village square. This is where the adventure starts and where you find yourself pitted against a sorceror. Original? Of course it is! When did you ever play an adventure featuring a lightning-proof sword before?

NO (Never Outside) is an icon-driven adventure with quite the most complex system of icons and command levels that I have seen. A picture of your current location sits at the top of the screen, separated from the text and main icon area by a pull-down menu bar.

As the game starts, a cursor arrow is positioned in the lower area. This can be moved very smoothly and accurately by using the joystick. If the fire button is pressed whilst pointing at an item on the menu bar, a drop down menu appears and remains in view as long as the button is held. Moving the arrow down the menu highlights each option in turn, and you make your selection by releasing the button. The menu bar gives access to directions for movement — as well as help for character attributes, advice, and a map and a photo. Select one of the three characters you have chosen to accompany you.

Below the menu bar there is a description of your current location, to the left of which sits the 'main' icons. Again, the fire button is used to select. You can choose to move the cursor into the picture area and then scan the picture to describe each visible object in a strip above the menu bar. From these icons you can also list inventory, and another icon is used to display a set of twenty new icons, few of which are self-explanatory. In the main, these give access to a whole range of adventure commands, such as *unlock door, get,* and *sleep.* Messages to the player are superimposed over the text area in a scroll-shaped window.

Another fire changes it for a compass. Yet another fire is required to clear the text area to enable the location detail to be read. Between each of these window displays, the whole screen blanks and flickers wildly before redisplaying. It's all a bit messy.

This system probably represents a minor miracle in C-64 programming — but it also makes for a game that is extremely complicated and unfriendly to play, a feature not improved by having to swap between six disk sides in a fairly haphazard manner.

Why didn't somebody whisper *text input* into the ears of the people responsible for this monstrous game? Its use might have made it playable. All I could do was to look around a bit before giving up in frustration. The travesty is, the graphics are very effective, and the system itself quite clever — with a few modifications it might even work on an Amiga!

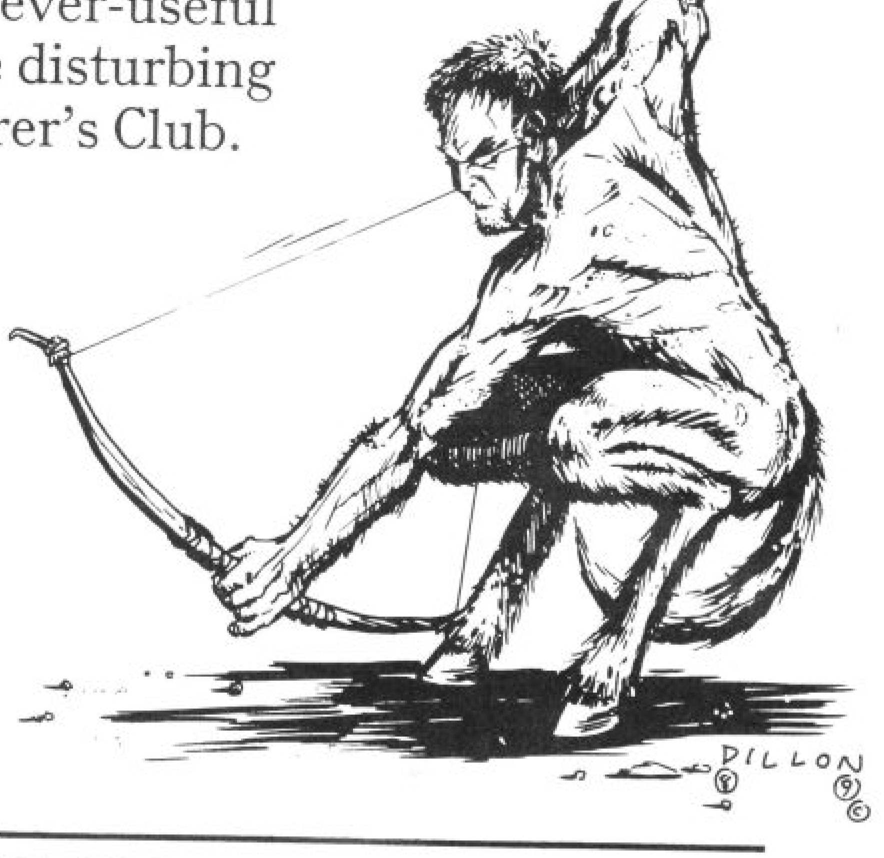
Well, no doubt text was avoided because this is a French game, and French is a language that doesn't seem to lend itself to easy adventure-type playing. Pity.

GRAPHICS	**49%**
PUZZLEABILITY	**45%**
PLAYABILITY	**40%**

42%

INTO THE VALLEY

Keith Campbell with his ever-useful brace of clues, plus some disturbing news about the Adventurer's Club.



● Sometimes there is more than one way of solving a problem in an adventure. *Jinxter* is perhaps the most notable example, where many of the problems were deliberately designed to have an "easy" and a "difficult" solution. It now appears that there are two ways to solve the problem of leaving the basement in *Rigel's Revenge*.

Remember my advice to drop everything before you enter the basement, so you can then get back out? M. Ferris of Manchester has overcome the problem by putting all his belongings through the bars of the window, item by item, before squeezing through himself! "Now that's wht I call programming!" says Mr Ferris. Hmm! Programming of course it is, but I suspect that what I originally took to be the solution was really an unintended workaround, and that Mr Ferris has been smart enough to solve Smart Egg's problem in the way they intended.

● There's some sliding doors in *The Big Sleaze*, and Tony Griffin of Dublin wonders if anyone can shed some light on how to open them. Talking of which, he also wants to know how to light the torch.

● Jorgen Stalnacke, of Kiruna in Sweden, wants to know what is the last ingredient he should put in the cauldron in *Guild Of Thieves*, and what he should do with the powder in the sachet. "I think that the Valley could be a little bigger. Perhaps you could ask the Ed for some bulldozers to widen it (He! He!)" he adds.

● S. Joyce from Durham, has retrieved the lens from the grey tower and white tower in *Bard's Tale III's — Gelidia*. But he hasn't a clue how to get the lens from the top level or the black tower. He is simply going round in circles.

Meanwhile, for those of you still puzzling over those first two lenses, read the clue section!

● Who can help Colin Kennedy of Dunbartonshire find gold and silver, so he can combine it with mercury to form a key? At least he thinks he'll be able for that is what a scroll in *Uninvited* has told him! "And is the light in the bathroom with the fishtank another red herring?" he asks.

★ If you have any problems — but adventures only, please — write to me at The Valley, CU, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU, and I'll get back to you as soon as possible. If you can help this month's enquirers let me know.

ADVENTURE CLUES

UNINVITED:
Exchange a cookie for a key, with the red runner!

QUEST FOR THE HOLY GRAIL:
To pass the rabbit, LOB the grenade at it.

BARD'S TALE III:
In Gelidia: To enter the white tower, cast LEVI, WIOG, and PHDO, in that order. To enter the grey tower, cast INWO, WIHE, and FOFO, in that order.

POLICE QUEST I:
Get your nightstick out before trying to tackle a problem at Willy's. Use it immediately trouble is threatened.

MANHUNTER:
Check the order and positions of the kewpie dolls hit by stepping on the essential mats in the video machine, for use at Coney Island.

CAMPBELL'S COMMENT

It is my painful duty (once again) to advise any reader contemplating sending money to the Adventurer's Club Ltd., either as a subscription or for software, not to do so at the present time. A painful duty, I am the (honorary) President Elect.

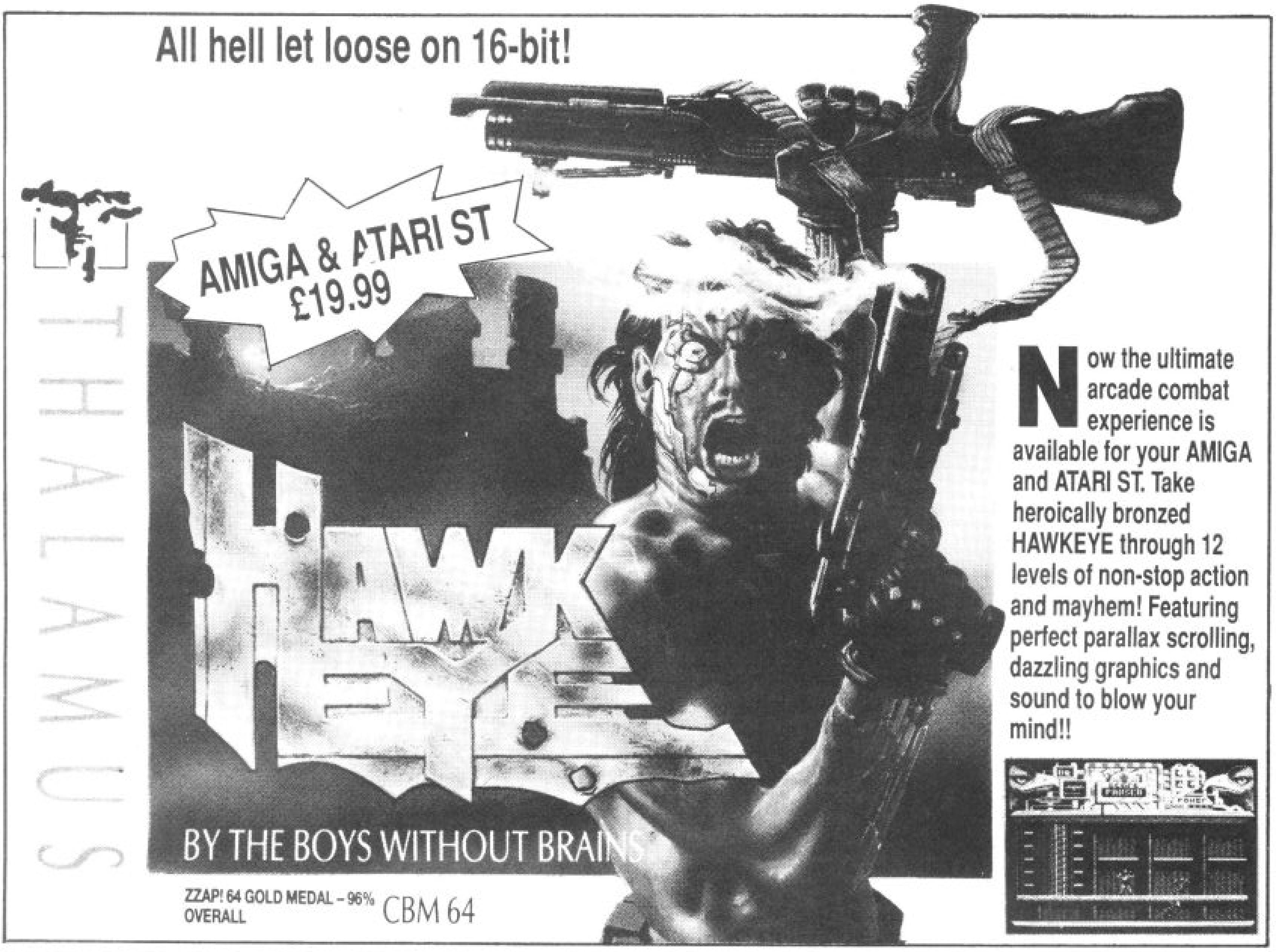
Just after its most successful venture ever, the presentation of its annual awards at a prestigious venue, it 'went off the air' so to speak. Its services, which include a phone-in Helpline, discount mail-order software, plus a bi-monthly Dossier to which I, and other journalists well known in the field of adventure, contribute, were withdrawn without warning.

The Dossier due around the beginning of March failed to materialise, and when I rang Henry Mueller, the man behind the club, an answerphone recording with no option to leave a message announced that the office would be closed until the third week in April, 'for a major restructuring of services'. No notification of this, or indeed, precisely what it might mean, was given to members, or to myself as President.

The same message was still in place during the fourth week of April. I checked again during the first week of May, to be met with what sounded like an answerphone with no message at all. Ringing around a few members to see if I could discover what was happening, revealed that other members were also ringing around a few members to see if they could discover what was happening. No one seemed to have any hard information.

Last time a mysterious shutdown occurred, during the summer of 1986, it was due to complicated legal restraints connected with Company Law and the ownership of the club. Mr. Mueller was effectively silenced by the law, whilst behind the scenes he was actually fighting for the survival of the club and the interests of its members.

Even if the club recovers, it is hard to recommend adventure enthusiasts to part with £17.95 for a service that cannot be relied on.



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CU LETTERS

Middle Earth Wars

● I read with interest Tony Dillon's background information to *The War In Middle Earth* most of which was Tolkenly (sorry about that) wrong.

None of the rings are KNOWN to be destroyed, although three are believed to have been consumed by dragons, three recovered by Sauron, and one is believed to be 'kicking about somewhere.'

There are twenty rings of power, one of them being the 'One Ring'. Only the 'One Ring' was forged by Sauron in the Crack of Doom, which is not an opening to hell but is an active volcano. The other nineteen rings were forged by the Elves (having been tricked by Sauron into believing that they are wonderful gifts distributed in the spirit of friendship).

Two evil entities are actively searching for the 'One Ring'. Neither of these are called Sauroman, which appears to be a mixture of the two names, Sauron, who forged the ring, and Saruman the White, who was the good wizard that decided that he would like the ring to rule all of Middle Earth, and in the spirit of this evilness he changed his name to Saruman Of Many Colours.

Nine of the rings are worn by 'The Nazgul' (or Black Riders, or the Ring Wraiths) who were mortal kings of men and easily subject to Sauron's will. Seven were given to the dwarven lords, and subsequently were lost. Three were given to the Elves, who upon discovering Sauron's plot hid them from his gaze. Of these three, Galadriel wears one, Gandalf has one, and I think that Elrond has the other.

The 'One Ring' does not only give the wearer the power to disappear, but if the wearer is powerful enough to overcome Sauron's will, he will control the Nazgul. When Sauron forged the ring he put most of his power into it, so the wearer can become the most powerful being on Middle Earth. As the ring is intrinsically evil, the wearer would eventually become just as evil as Sauron, thus becoming a new 'Dark Lord'.

D.L. Elliot,
Blackburn, Lancs

Get thee to Glastonbury was the ever-polite Mr Dillon's response. In fact, yours was the shortest — and most decipherable — piece of correspondence we received about Tony's review. Many of the letters waffled on in Runic about Lady Galadriel and Mithnandir, the Witch King of Angmar etc.

The answer is quite simple. Tony was tired, his brain was fried by the sounds of heavy metal, and he made a fatal slip of the pen — for which he is now serving time in the ducking stool.

Ta very much

● Congratulations on the new look mag! Putting screen shots on the cover gives it a brighter, more colourful look. One moan though, I do miss the artwork which was on the old covers. I agree with James Burn on the G.A.S. series, but "Baby Einstein" has arrived, which I think is good and should be done regularly. By the way, can I use the coupons from previous issues to purchase the new CU T-Shirt?

I'm glad to see Play To Win has increased its size and Buzz too. Well I think that's about it. No. Wait! As a matter of interest, who thinks of the titles for the letters each month?

Nishan Fuard,
Watford

Thanks for the compliments, though by now you must have noted our feelings about a regular "Baby Einstein", entertaining that it is. Yes, there's no reason why you cannot use previous issues to buy the new CU T-Shirt, so long as the coupons do refer to the new T-Shirt (check the May issue if you're not sure).

Whoever edits the letters page thinks of the titles. Lately that's been the Dep. Ed.

Coronation Fame

● This is probably one of those useless bits of information which nobody wants to know about, but, in Coronation Street on Wednesday 26th of April, I happened to be watching a scene in Rita Fairclough's papershop when I caught a glimpse of last months CU sitting proudly on the shelf. So how's about that!

Martin Hollins,
Barnsley

Sorry to disappoint you but the Ed's been wearing his fingers out winding and rewinding his video machine, and there's no CU in the Street!

What you saw did look similar but, sadly, it wasn't us.

CU did, however, make an appearance in the no longer transmitted Albion Market.

But we are working on Coronation Street. Rita Fairclough is rumoured to be sending one of CU's cover mounted postcards from her next holiday in Blackpool.

G'day

● Why hasn't an Australian Rules football game been released on the market? I'm sure that an Aussie rules sim would do well, especially here in Australia. Could you please tell me if our Aussie game would be too hard to convert or if it is already in production.

Shayne Dey,
Australia

Who knows? No reason why there shouldn't be such a game, although we don't know of any plans for one. Perhaps it isn't considered a popular enough subject; perhaps simply no-one has thought of the idea. Anyone out there listening?



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CU

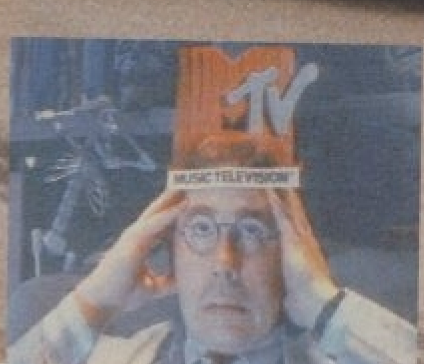
Holy boy racer!
What the hell's that? It's the new batmobile and following on from our roundup this month we'll be pursuing those comics currently being turned into movies. We'll be printing some exclusive stills from them and following up on the games licences too.

We'll also be taking another look at animation, this time through the impressive credits and links on MTV.

What no games than? What about *Barbarian II*, *Robocop*, *Wicked*, *Targhan*, *Dominator*, *Curse Of The Azure Bonds*, *Journey* and *Shogun*. And that's just a selection.

Out 26th June, so don't go anywhere. . .





NEXT MONTH

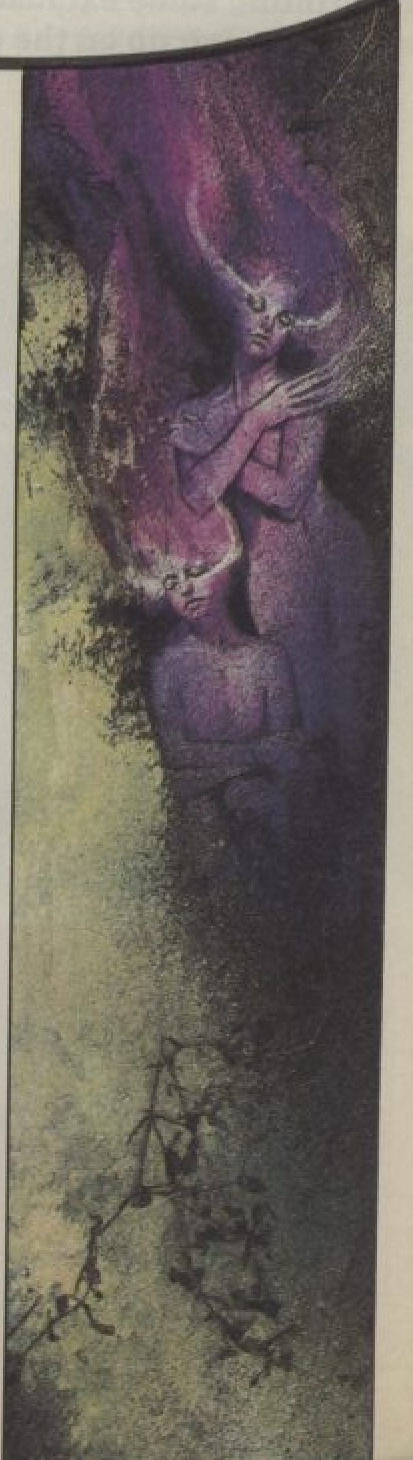
COMIC RELIEF

Things ain't what they used to be. You can't even go to the lavvy without an artist drawing you. It's not easy being a superhero you know, but us "boring old farts" are on our way out. Mark Heley takes a look at what's new from the world of comics and talks to two upstarts who think they can draw.

Comics in this country are moving faster than ever before. Smart new British publications like *Crisis* and *Deadline* have made the trip to the local comicstore worthwhile recently. But, look around when you're there and you're sure to find some equally excellent titles from around the world. This month we take a look at the best of the comics mountain and — closer to home — we talk to *CU*'s very own Jamie Hewlett and Philip Bond, two of the sharpest new talents around.

Strange things have been happening to the world of superheroes. You can't walk around in shoulder pads and a lurex body stocking without getting laughed at these days. Dispatch a villain and the next thing you know you've got some smartass lawyer telling you about the right to a fair trial. There's a new generation of heroes in comics now which make the old guard look tired and absurd. They're stranger, more real and miles funnier than anything you've seen before.





The new American independent, Dark Horse Comics, has been turning out consistently excellent products with very little public attention. Look out for their title, *Concrete*. Since being transplanted into an inhumanely strong body made of — you guessed it — concrete, Ronald Lithgow hasn't been spectacularly successful in his attempts at herodom. Never mind, the important thing is that he's excellent at attracting publicity and, let's fact it, being a celebrity's a lot more interesting than being a hero.

Dark Horse also have *Roachmill*. Half man, half cockroach, his job is, appropriately enough, pest extermination. Anyone you know being a pest? Send for Roachmill. Somewhere between Dirty Harry and Judge Dredd, the Roachmill book, "Framed", is the one you should look for.

There are plenty of really silly heroes, like *Dinosaurs For Hire* for instance ("They're hot. They're sexy. They're lizards!") and downright funny ones like *The Tick*, herodom's answer to Roger Melly, who is currently taking America by storm; but it takes something a little bit special to make a really class hero.

First Comics' *Badger* has been around for quite a while, but is really coming into his own at the moment. Probably the only hero ever to be a recuperating mental patient (or at least to admit it), everything goes smoothly for Badger until he has one of those Vietnam flashbacks. *Badger's Birthday Bash*, a double story, prestige format, one-off, concerns itself with the very uncomiclike subjects of marine ecology and municipal planning. Manically fast, well drawn and very funny, it's highly recommended.

Pride of place in the genre, however, has to go to *Marshall Law*, drawn by British artist Kevin O'Neill for Epic. In a world with too many heroes you're only worth as much as your last TV appearance. The reality is that heroes are a particular nasty bunch of psychopaths who owe their powers to mutation. Fortunately they also appear totally disorganised. Humour doesn't come any blacker than *Marshall Law*, but excellent artwork and a good plot put it in a class of its own.

Mono comics whose print comes off in your hands are definitely on the way out. With its glossy pages and card covers, the prestige format is being used more and more. For great artwork in the mainstream take a look at *Black Orchid*, best described as the female equivalent of *Swamp Thing* and the moody *Havok & Wolverine*, where the ex-X Men get up to some meaner tricks. Also worth looking at is the excellent adaptation of *The Prisoner*, which takes the Cult TV show as its starting point.

In Japan and France, it's graphic novels which dominate the comics world. Fortunately, more and more of these are being reprinted in translation here. Don't expect them to deal with the usual subjects though, graphic novels vary as much as their prose counterparts.

For the sheer quality of the storytelling have a look at anything by Bilal and Cristin, especially the new books published by Titan. *The Town That Didn't Exist* is as satisfying a read as you're likely to get. For something utterly different, I can highly recommend *Brought To Light*, which describes itself as a "graphic docudrama". Two books in one from the great Alan Moore and Bill Sienkiewicz, it's a superb account of the CIA covert action scandal brought to light in the States in a lawsuit brought against the government by the independent research body, The Christic Institute.

►



Brought To Light cuts to the quick with its brilliant exposé of the Iran/Contra scandal.



Roachmill as seen by Mickey Dolenz, Dr. E. H. Thripshaw, Scooter the Dog and Florence the Incredible Painting Mule. Or at least that's what it says in the credits.

Pocket Comics have turned the original 'Mars Attacks' gum cards into a series of miniature comics. The original 1962 cards were notorious for their violent content and the comics are, if anything, worse, but the artwork is brilliant. A similar series of Batman gum card adaptations are planned.

Badger tells it like it is. The story is "Anemone Of The People" from "Badger's Birthday Book". Plenty of bad puns guaranteed.





COMIC RELIEF



Jamie Hewlett and Philip bond have been doing covers and strips for us for the past eighteen months, but they've also been working hard at turning themselves into the new cult heroes of British comics. If you haven't read *Tank Girl* or *Wired World* in *Deadline*, you've been missing out on two of the most exciting strips to appear since *2000AD* beamed down.

Jamie: "We met at Woking College about four years ago. I was just a snotty little first year, but Philip was a third year — and a brilliant artist".

Philip: "Jamie got me back into comics. I was messing around doing things like animation because I didn't see any future in doing comics art work. Then I saw my first copy of *Love & Rockets* and I immediately saw where comics had been going wrong — and what it was going to be possible to do".

Ironically, having too much fun and doing too much drawing ensured that they both failed their courses miserably. It hasn't exactly set them back much though. They're currently both working on *2000 AD* and tentative offers have been forthcoming from DC, where their *Deadline* bosses, Steve Dillon and Brett Ewins are currently doing an excellent six part series called *Skreemer*.

Phillip: "There's a lot more of our personalities in our drawing than the artists who just churn out the same superheroes with enormous muscles. I draw people I see around me. People I know are always finding their way into the strip in some form."

Jamies: "I'm always stealing details from what I see. If I see a girl with a great pair of boots, or a brilliant haircut, they're likely to turn up on *Tank Girl* in the next episode."

Tank Girl is one of the few characters around with a life of her own. She's in a constant battle with jamie to get herself drawn properly as she charges around leaving a trail of pandemonium wherever she goes. When The Face did a piece on *Tank Girl*, she wouldn't even let them speak to Jamie.

Philip goes even further in the last *Wired World*, appearing throughout the strip himself in constant argument with the two girl characters, Pips and Liz.



Even in Philip's slightly more sedate 'Wired World' strip, temptation to throw in a few fiends can prove irresistible.



Jamie Hewlett will not be scriptwriting the next series of Howard's Way.

"I feel quite irresponsible when I'm drawing the strip sometimes, as if I haven't got the right to be messing around with the lives of these two girls — but it is only a comic strip after all."

Jamie: "It's really easy for artists to take comics too seriously. No-one else does, so why should we? When I'm doing *Tank Girl* and Radio 3 is on, she comes out really boring. So I play The Clash, or The Smiths, at maximum volume on my Walkman. My room is absolutely covered with drawings and pictures — I need that inspiration".

In character, Jamie and Philip very much resemble their respective strips. The former





bursting with energy and the latter more contemplative and thoughtful. The third member of the team is Alan who contributes ideas for both strips and edits their own comic, *Atomtan*.

Alan: "*Atomtan* was entirely created at Woking. We only printed a couple of hundred each of the first two issues, but I'm constantly meeting people who say they've read them. Pieces of *Atomtan* have been reproduced in *Deadline* and *Escape*, but we're planning an all-new *Atomtan* in the next couple of months".

Buy *Deadline*, get *Escape* and make sure you don't miss *Atomtan 3*, but don't worry, both Philip and Jamie will definitely be doing lots more for CU. "We need the money" *(You mean we pay them? Ed)*.

▶

Tank Fuel and — bottom left — Atomtan.





COMIC RELIEF



Mazinger is a bad young brother. Pipsqueaks beware.

Giant robots are a Japanese obsession. There are dozens of animated TV series and scores of comics that feature nothing but huge man-shaped war machines bristling with every form of weaponry available. In this country only *Gobots* and *Transformers* have made it into regular slots on TV. This is the softest end of huge empire that covers every media and game possibility imaginable. All of them have the same over-cute childlike characters with huge eyes and variations on the usual gigantic machines of war; but there's something about them that's made them into an enormous national craze.

The story goes all the way back to 1972, when an animation series called *Mazinger Z* began showing on Japanese TV. *Mazinger* was the first huge man shaped robot, piloted by the teenage Koji Kabuto from inside its head. It ws a sensational success and dozens of other series' appeared using the same formula, *UFO Robo Grandizer, Glozier X, Danguard Ace* and *Steel Jeeg* were just of the few titles that made an indelible mark on the industry.

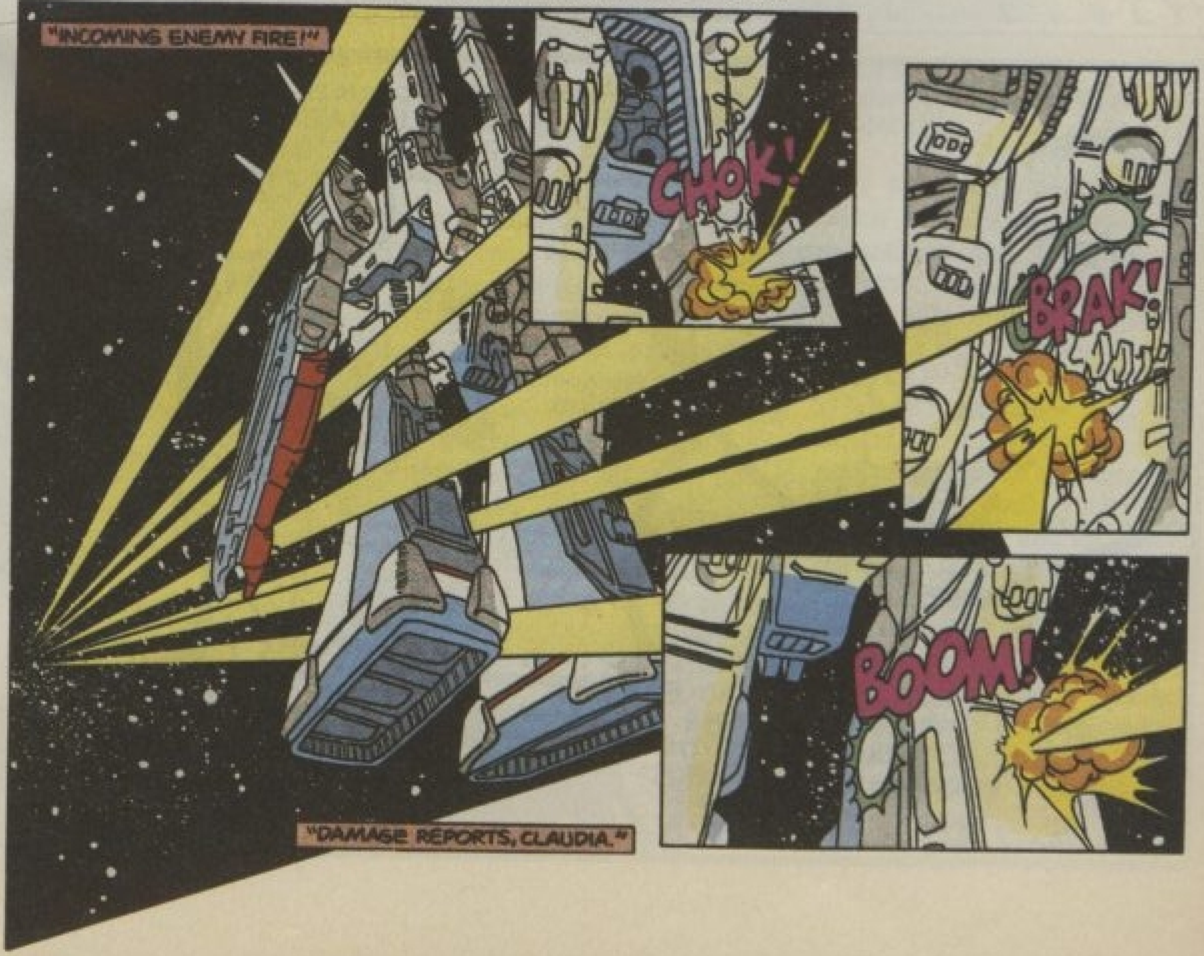
In Japan the gap between animators and comic illustrators is much smaller than here and America; so the real heroes of the robot generation are those who have combined both, but tend to do their best and most original work in comic form, or *manga* as they're known in Japan. Osamu Tezuka, who died recently, was the most greatly respected, with his *Cyborg 009* series. Possibly the most vivid, however, is Go Nagai who is impossible to surpass for sheer energy. Every frame bristles with rocket and cannon fire, thundering explosions and plumes of fire. First Publishing have just printed his full colour glossy revival of *Mazinger*, which is unsurpassed as an introduction to what makes *mecha manga* so addictive.

Robot fever has spread to the States where *Robotech* reigns supreme. With everything from two TV series to Acrylic sweatshirts, the original comic is now being written in America. In Europe, the giant robot cult has achieved most impact through the *Battletech* series of games. A huge range of products which rivals those of Japan.

If all this fuss about a few large bits of steel put together in a rather unlikely way seems a bit silly to you, you might be interested to know that giant robots and their spin-offs are one of the biggest leisure businesses in the world.

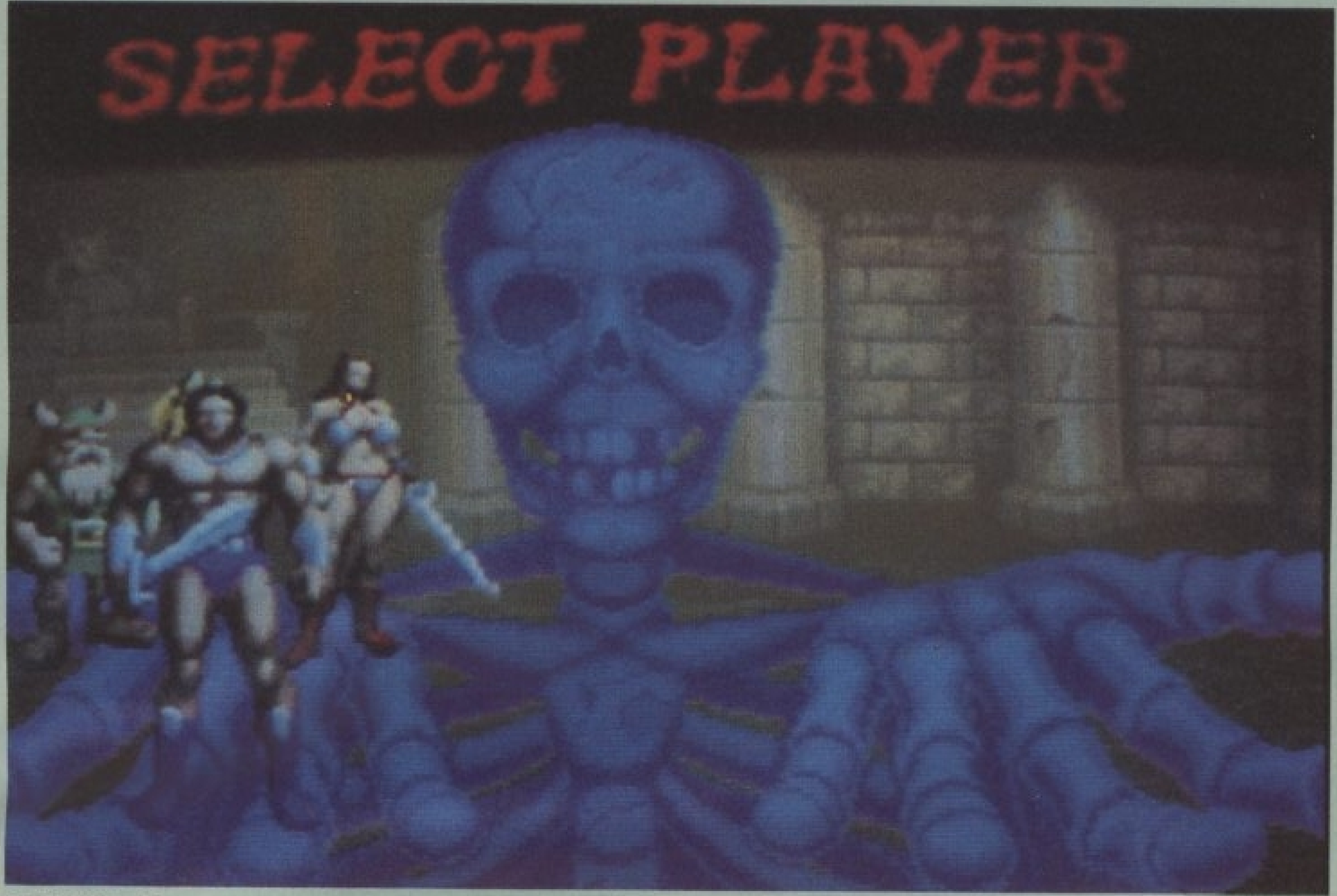
Comics supplied by Forbidden Planet, 71 New Oxford Street, London WC1A and Comic Showcase, 76 Neal Street, London WC2.

Choke! Brak! Boom! Shoom! Shazaam! Never a dull moment with Robotech.



Arcade Star

ARCA



Mediaeval world.

SEGA
3 x 10p

GOLDEN

It's been a while since we had a good multi-level hack 'em up in the arcades, but who would have thought it would be Sega to come up with the goods? These kind of games normally emanate from the likes of Taito or Data East.

In fact you need only look at *Gauntlet* for the arcade D&D setting for this game. Having updated the game's scenario in another recent release *Crackdown*, they've gone and lifted the characters and setting from the old classic and installed them in *Golden Axe*. There's a healthy dose of *Double Dragon* style beat 'em up here too, as you try to avenge Alex your murdered friend in a left to right scrolling slog.

You begin by choosing a character from such types as Gilius Thunderhead, a dwarf, or Tilius Flayer, a female amazon. Moments later you'll find yourself plunged into a mediaeval world of peasants, goblins and fantastical creatures, many intent in despatching you to your maker (probably a Tokyo businessman) as quickly as possible.

As you progress across the screens you'll be confronted by all manner of unruly types: Jason and The Argonauts style skeletons, barbarians, amazons, deformed knights and hideous sword bearing creatures mounted on dragons. The game really starts to pick up when you knock someone off one of these beasts. The creature will kneel down and offer you its back allowing you to mount it and increase your slaying powers accordingly. A quick flick of the tail will knock opponents across the screen, whilst some of the lizards turn out to be dragons with correspondingly hot breath.

Alone you're not exactly easy pickings and as you walk along saving women and children from the hands of evil doers your sword wielding powers prove to be pretty tasty. The axe man

Boy, you're toast.



Arcade Star



Monster Jousts.

AXE

performs a marvellous whirling sword spin that makes *Barbarian* look like a majorette.

You can also gain extra firepower in the form of potions. These are obtained from dwarvish thieves that appear on-screen in the brief breaks between the action. Giving them a good kicking causes them to drop the blue bottles which, when collected, give you a kind of smart bomb. Caught in a tight corner, hitting the corresponding button causes your man to throw them in the air so that when they break huge explosions fill the screen.

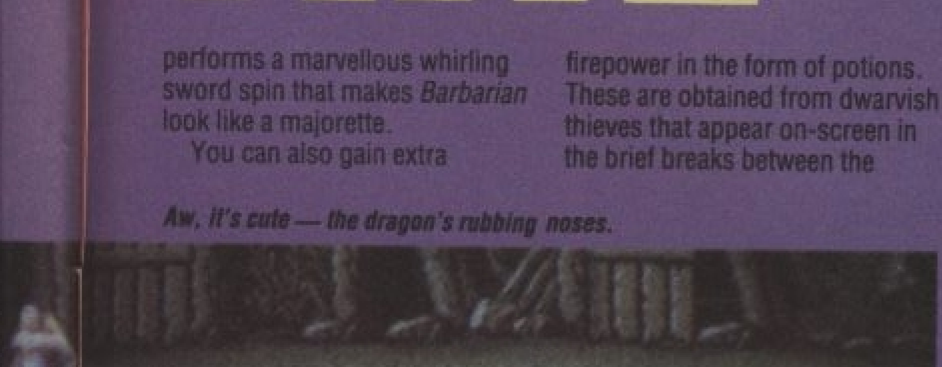
Golden Axe is Sega's hottest release so far this year, hotter even than *Out Run Turbo*. Graphically it's excellent with lavish backdrops and characters, whilst its sound too is impressive with neat thwacks and screams and suitably dramatic effects.

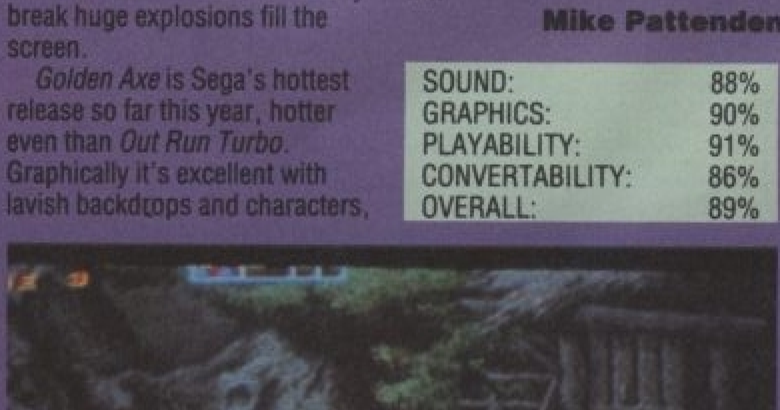
Word has it that software companies are already looking at this closely for conversion. With the right treatment it's a sure fire hit.

Mike Pattenden

SOUND:	88%
GRAPHICS:	90%
PLAYABILITY:	91%
CONVERTABILITY:	86%
OVERALL:	89%

Aw, it's cute — the dragon's rubbing noses.





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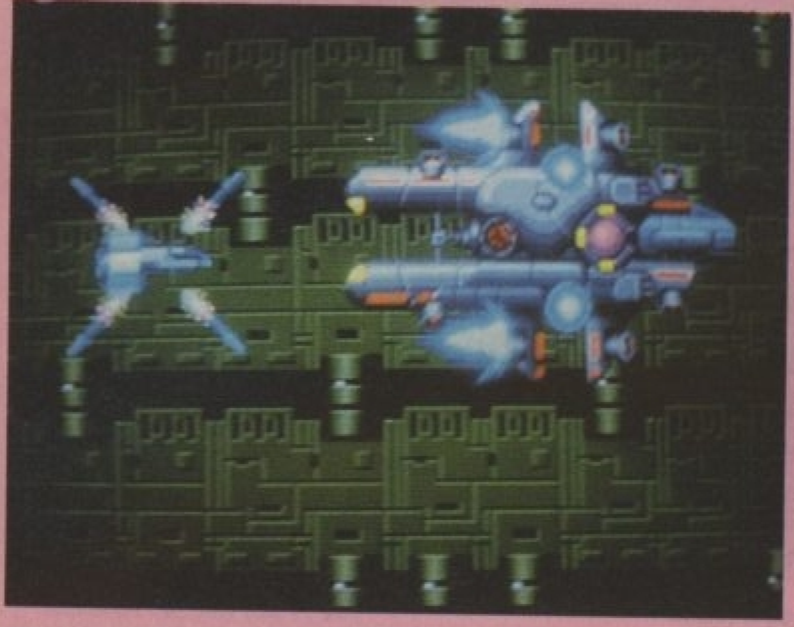
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HELLFIRE

TAITO/ TOAPLAN

Toaplan are a new one on us, but we'll be hearing a lot more about them in the future.

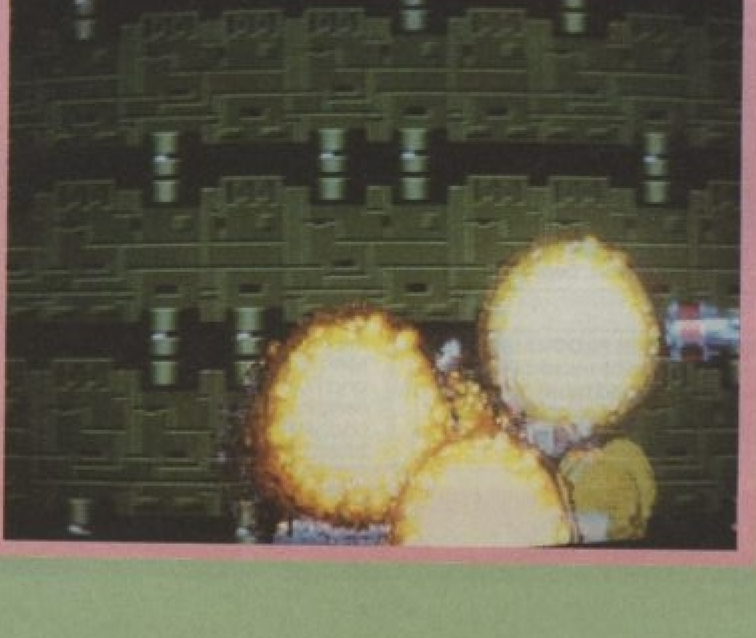
Hellfire is, predictably, a horizontally-scrolling shoot 'em up. But it's got a few unexpected tricks up its sleeve.

Your ship has four alternative firing functions, which can be switched around at will using the appropriate button. Apart from straight-ahead cannon, there's a rear gun, a vertical blaster which looks after anything both immediately above and below you, and a four-way diagonal shooter.

In addition to these alternate weapons, there are plenty of power-up opportunities, but the basic direction of fire doesn't multiply or diversify too much; essentially you've always got to choose your firing function carefully. It doesn't matter how much GBH you're inflicting upfront if a baddie comes nosing about your nether regions.

The baddies themselves, y'see, are a touch smarter than your average shoot 'em up cannon fodder. Somebody must have told 'em that you can only use one of your four direction options at a time, and they arrange themselves in such a way as to cause you maximum discomfort. No sooner have you dealt with the waves of cutely-drawn planet Saturns ahead of you than several double-gunships home into view, with their rear weapons only destroyable using either rear-firing or diagonal shooters. Then come gun emplacements cunningly lodged in sites only accessible to the vertical cannon. And when some of these muthas decide to gang up on you, well, you'd better have your wits about you if you don't want to end up as just so much space debris.

The mother ship goes up.



Hellfire may not be a giant leap for mankind, but when the nasties start swarming and you have to switch weapons every split second, it'll certainly get your pulses racing.

Neat graphics, excellent gameplay and some really serious blasting (especially if you can survive long enough to rack up a decent number of power-ups) are all on offer here, putting *Hellfire* easily into the shoot 'em up first division. And when you add the fire function choice feature to this already tasty shoot 'em up, you get what amounts to a very promising debut release indeed.

GRAPHICS:	82%
SOUND:	78%
PLAYABILITY:	79%
CONVERTABILITY:	77%
OVERALL:	78%

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Tommy's TIPS

Monitoring plea

● I own an A500 and I am very pleased with it, although the modulator output to a normal TV set is poor. I also own an Amstrad and a colour monitor (CTM 640). I was wondering if it would be possible to use my A500 with the monitor. The Amstrad monitor has no sound connectors (or speakers) but this is not a problem as I already have an external sound amp.

Please reply as it could save me the price of a new Amiga monitor!

M. Jeffers
Guisborough
Cleveland

It all depends on the input(s) available on the Amstrad monitor. The Amiga can work with either an RGBI (TTL) monitor for reduced colour options, or more normally an RGBA (Analogue) monitor to display the full range of 4096 colours. There is no composite video colour output from the Amiga itself (although you can get a composite video mono signal from the extreme LH phono socket, at the back), but since you have the TV modulator it is possible to get a composite video colour output from the VIDEO OUT socket on the side, next to the AUDIO IN socket.

Provided you have the necessary lead (you may need to get one made up as it is extremely unlikely your existing ones will fit the Amiga) then the monitor should be capable of working with the Amiga. However, do check the connections very carefully since an incorrectly wired cable could damage the monitor or even the Amiga.

Italicize

● I am the owner of a Commodore 64C, Excelerator+ Disk Drive and a Citizen 120D Dotmatrix printer. I also have the disk version of *Mini-Office II*.

In the word processor option of *Mini-Office II*, to change the letter font, line spacing etc you use embedded commands.

Though I have studied both, the *Mini-Office II* and printer's handbooks I still can't get the embedded commands to work. The printer is Epson compatible so according to *Mini-Office II* they should work together.

I've tried everything I can think of but to no avail. Can you help me out by giving me an example of what to type in to change the font to italics halfway through a sentence to highlight a word.

G. S. Sumner
Huntingdon
Cambs

The ASCII codes needed to change to italic mode are 27 followed by 52 (both decimal values) and to change back use ASCII code 27 followed by 53. You may have been confused by the way the Citizen 120D manual shows an example of changing to italics as ESC 4. What this means is the CHARACTER 'ESC' (ASCII 27) followed by the CHARACTER '4' (ASCII) 52). It is very easy to read this as needing to send the VALUES 27 and then 4, which would not work of course.

Kickstop

● I need some help, please.

I am the owner of a defunct Amiga 1000. My Kickstart disk is corrupted. As nothing else will load without this first I have a major problem. 'Why,' you may ask, 'did I not make a back-up copy?' Simple, nothing I have will copy it.

The company I got the computer from say they cannot get me an original or make a back-up as it is uncopyable! Very helpful indeed. So do you know where I can get a 1.1 or 1.2 Kickstart disk from? Could I use Kickstart 1.3, or will this not work?

Barry Holland,
Middlewich,
Cheshire

All is not lost. If you want to replace the 1.2 version then write or contact the Amiga User Group (Tel: 0533 550993), who can supply you with the necessary disk. You will need to contact them for the price, but it won't be too expensive. If you want to upgrade to version 1.3 then contact your dealer, because Commodore have just released the A5211 Upgrade kit which contains Kickstart 1.3, Workbench 1.3 and Extra 1.3 plus a manual, all for around £15. However, I have to warn you that these are in very short supply at present so you might be better going for the replacement 1.2 version just to get you back on the road.

Dumpy

● I recently purchased a Star LC10C colour printer. I would like some information. Could you help?

1. Is there any software available to use the full facilities of the printer, ie colour, NLQ, range of fonts etc?
2. Is it possible to print in colour from *Geo Paint* or *Blazing Paddles*?
3. Is it possible to print in colour from the loading screens etc?

D. F. Brindley
Dubai

I am assuming that you are talking about the printer being connected to a CBM 64.

I am not aware of any software that actually makes use of the colour option, but there are certainly a number of the word-processor software packages that can take advantage of the NLQ, italic, size and font options. In fact, if you can amend the printer codes, or define your own (Vizawrite 64) then you can also include the option to change colours as well. All you have to do is to replace/add the relevant ASCII codes relating to these options, which you will find in the manual. It is unlikely that programs other than WP can do the same, but if the printer codes can be edited than a similar principle applies. If you write your own programs then you can use all the options, just by preceding the text strings by the relevant code(s).

As far as I know, neither of the drawing programs you mention can print in colour, since they do a bit-map dump and handle it strictly in black and white. Neither is it possible to dump a loading screen in colour for much the same reason.

S.S.Stereo

● I am thinking of upgrading to an Amiga 500, but first there is a couple of things I want to know.

1. Is it possible to get stereo sound on the Amiga 500, without buying a stereo-monitor?
2. Could you only use the 64-Emulator on a disk-drive, or is is possible to use it on a C2N tape player too?
3. Which is the best and cheapest 64-Emulator?

I hope you could answer my questions.

Runar Balsnes
Nesleveien
Norway



When Tommy's egg is three minutes boiled the Semtex on the safe will explode.

If you have a hi-fi system with 'Line-In' sockets then you can connect the Amiga to your hi-fi and get stereo sound. If you have a portable hi-fi then this makes life much simpler than if your hi-fi is firmly stacked in the lounge, but that's your problem!

Alternatively, there are a couple of 'mini-amp' systems which are effectively small stereo amplifiers complete with mini speakers which can plug into your Amiga, take up very little room, and give excellent stereo sound. These are available from Trilogic (0274-691115) and cost as little as £20 incl VAT.

You should be careful not to get confused between the 64-Emulator which allows you to run (some) 64 programs on the Amiga, and Access-64 which allows you to connect IEEE serial devices to the Amiga. You will need both if you want to read and run your 64 software. Access-64 means you can connect both a 1541 disk drive and a CBM serial printer and use these as though they were standard Amiga devices; however, there is no way to connect the C2N to the Amiga. As far as I know the 64-Emulator is the only product of its type and at £60 each for both this and Access-64 the two together will cost you £120.

To come

● Please can you tell me If I can wire a Serial 8056 printer to my AMIGA A500.

The wires from the printer are as follows:
WHITE . . . CTS
RED . . . RD
BLACK . . . GROUND
BLACK . . . GROUND

If so, can you please print the wiring diagram.
Gary Farrar,
Barnsley

In theory you can use any serial printer with the Amiga, provided you know the baud rate settings (or can adjust them to match) and have the wiring diagram. I can certainly help with the latter, since according to your data there are really only two important wires connected to the printer. The connections must be as follows:
WHITE wire — connect to Pin 5
RED wire — connect to Pin 2
BLACK wire — connect to Pin 1 (connect to the black wire which is attached to the chassis of the printer (Earth).
BLACK wire — connect to Pin 7 (only if not same connection as black wire above).

The pins referred to are the pins on a 25-pin D-plug that goes into the serial port. Ensure that the serial port on the Amiga is set up to check the CTS line or you will lose text if the baud rate is set too high. If you still lose text, then reduce the baud rate until the printer can cope with the transmission rate without the need for a stop signal.

Disk spoil

● I wonder if you could help us? We own a Commodore 64 computer and recently we bought the disk drive to add to it, but we now seem to be having difficulties with the pokes. They work on the tape versions we have but not on the disk versions. All it states when it comes up on the screen is type system number, and when I press *return* it states press play on tape.
Den & Mark

You don't say whether you have the disk version of the games, or whether you have used a cartridge to transfer the programs on to disk. If you have the disk version then you will almost certainly have problems since there are often quite substantial changes in the code between the two versions. Even if you have copied the games on to disk this can sometimes cause changes to be made in order that the program will load correctly from the new device. Start-ups after halting will be particularly affected since the method of reading in from the two devices are competely different and header blocks on the tape which contain start addresses are held differently on disk programs. I cannot begin to cover all the possible changes that migh have occurred between a disk version and a tape version of any given program. Short of hoping that someone will 'hack' the disk version and send in the results to CU you'll have to go back to the cassette version when you want to cheat!





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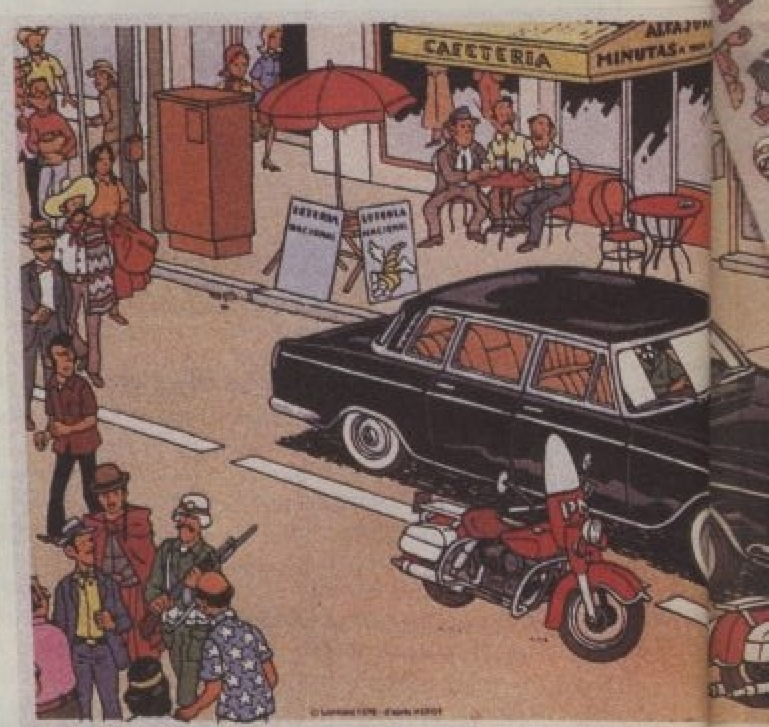




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DAVID KIMCHE







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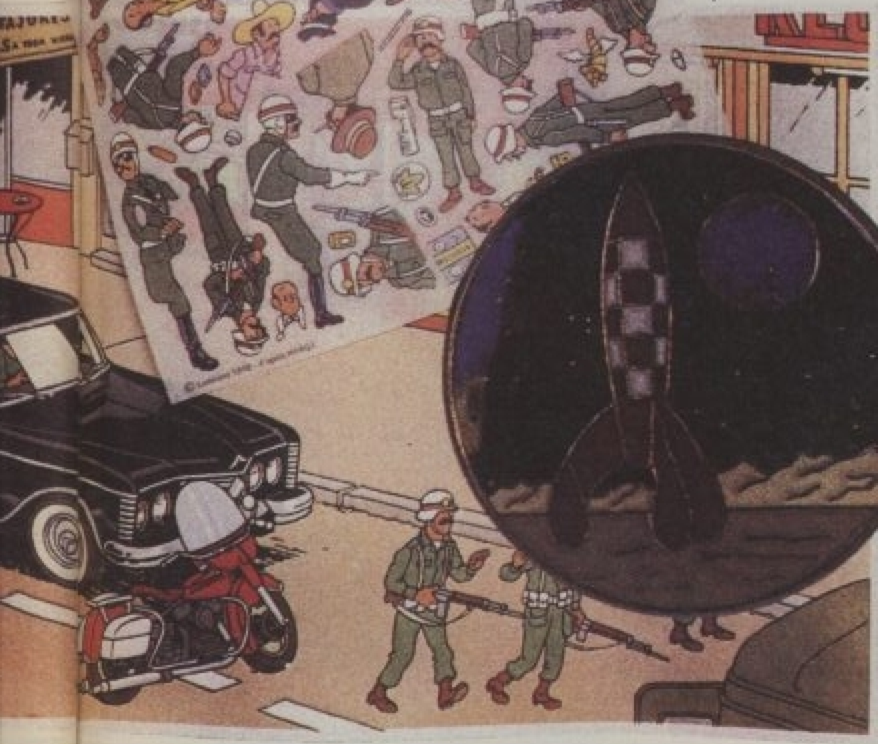
Even ninjas have to take up a kip now and then and what better to wake up to than this Samurai clock which comes complete with its own little plastic sword. £36 from Tokyo Boogie Beat.

TINTINALIA

Tintin paraphernalia rarely comes as classy as this musical box from Pilot in Floral Street in Covent Garden. Ideal for keeping your best shuriken and nose studs in, it's a snip at £29.50. These original French Tintin transfers come a bit cheaper at £1.25 from Comic Showcase, 76 Neal Street. London WC2, and the enamel Tintin badge from Forbidden Planet, 71 New Oxford Street, London WC1A.

▼









BROADCAST NEWS ▶

A tackattack of the nostalgic kind. This fully portable FM/AM radio is designed to look like something out of the forties. Fortunately, it doesn't sound like something out of the Forties. Unfortunately, it doesn't cost like something out of the Forties. Yours for £59.95 from Soda Pop, Shorts Gardens, London WC2.





HOLY REFRESHMENT!

Ideal for batjuice. This latest Batman accessory comes from ◀ Tokyo Boogie beat for £6.

THE LAST WORD

What a month! Phew! Things have just been totally wild here. Constant parties, mass hysteria, freebies galore and piles of the most spectacular software you've ever seen. US Gold bought us all sports cars, and Ocean signed Prince for a series of games.

All total lies of course. It's probably been the dullest month in the history of software. No-one seems to want to sue anyone (except us) at the moment. Still that's the time of year. No use whinging about it, TLW might just as well get on with making up a few lies and rumours. No-one'll know the difference anyway. . . .

● One thing we were right about was the sale of Telecom. We told you first and we were right about the eventual buyer all the way in **Microprose**. The US company beat off the competition (including a French Software house) to snatch BT with a bid that was much smaller than the originally mooted figure of **£1,000,000**, though one industry type reckons it was closer to £100,000!

● What's this, more rats deserting the rising star? Sadly it's true, the Ed has gone and done it again. Unable to stand his rudeness, authoritarianism and Branston pickle habit both Ad Manager **Nigel Taylor** and staff writer **Mark Heley** have left. They haven't gone far *(not far enough anyway — Ed)*. Diminutive tyke Taylor has gone to fat, ugly sister mag C&VG where he's going to bore everybody, and Mark H has gone upstairs onto a new title Radio and Music. We wish them abject failure . . .

● It's not all freebies here at CU Towers, particularly when our Amigas go down. This seems to happen with stunning regularity. Word has it that Commodore's record on returns is poor and we can believe it if our experiences are anything to go by. Worse still is the delay while you wait for a return from their official repair company. The tale of 'waiting for spares' will no doubt ring a few bells with readers. That machines as expensive as Amigas should suffer lack of parts is bad enough, that they should go wrong as frequently as they seem to is lamentable . . .

Glad we got that off our chest. See you next month.



Following Mark Strachan's revealing 'up yer kilt' routine, the Doms return Bond style for a spot of waterskiing. It reminds us more of The Persuaders, mind. Oh, and the picture's doctored — Dominic Wheatley never actually managed to stay up longer than three seconds!!



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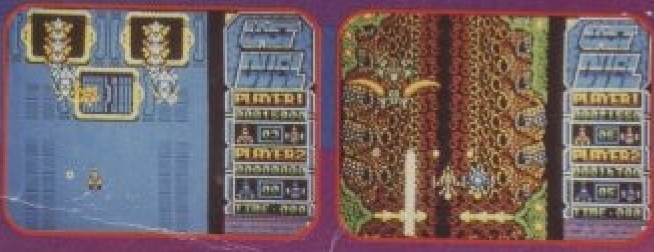
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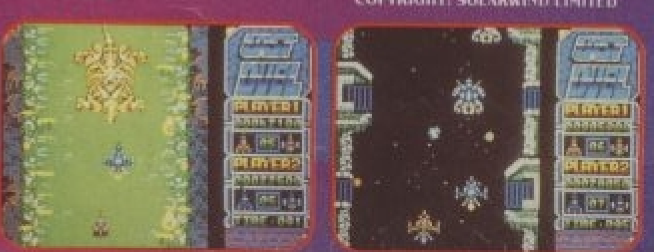
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Screen shots from Atari ST version.

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